

MUSIC - UNIVERSITY OF TORONTO

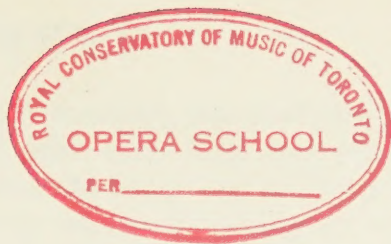


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H Ä N S E L AND G R E T E L

A Fairy Opera

In Three Acts by
ADELHEID WETTE

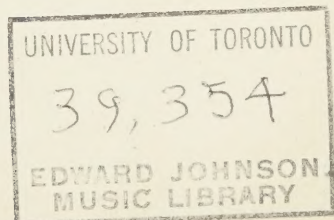
Translated and Adapted
Into English by
CONSTANCE BACHE

The Music Composed by
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Complete Vocal Score by
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ARGUMENT

ONCE upon a time a poor broom-maker and his wife lived in a lonesome cottage in the Harz Mountains with their little son, Hänsel, and daughter, Gretel. When our story opens, the father and mother have gone away to sell brooms in the neighboring villages, leaving the children at work in the house. But work is tiresome, especially when empty stomachs are clamoring for unattainable goodies; finally the youthful pair start to romping about the room, and at the height of their frolic the mother enters, weary from her long trip and unhappy because she has been unable to sell her wares. She scolds the children, and sends them out into the forest to pick wild strawberries for supper.—Late that evening the father returns, having disposed of his brooms at a good profit, and gaily unpacks a quantity of dainties; then, missing the children, he asks after them, and is horror-stricken at thought of their pitiful plight all alone after nightfall in the woods.

Act II discovers the children roaming through the woods, gradually filling their baskets with strawberries; heedless of direction and time, even-tide finds them bewildered in the darkening forest haunted, as they have been taught to believe, by fairies and witches. The steep, rocky bulk of the Ilsestein, a reputed gathering-place for evil sprites, looms up amid the trees; the wind whispers and moans uncannily, and shadowy bush and hollow take on strange and fearful shapes. The frightened children cower together beneath a spreading tree, and repeat their usual bedtime prayer to the "fourteen guardian angels," after which, calmer in spirit, they fall asleep with a fairy vision of the radiant angels floating around them.

Act III opens at daybreak; the children awake, refreshed by a good night's sleep, and sing merrily. All at once they notice an object overlooked in the evening darkness—a beautiful little house built of all manner of good things to eat, and giving off a most appetizing odor. This is, alas! the abode of a wicked witch, an ogress who entraps small boys and girls by her spells, pops them into her oven, and bakes them into delectable gingerbread, upon which she fares. Hänsel and Gretel approach the house and begin to break off tasty morsels from the walls; the witch appears and in due course casts a spell over them to prevent their escape; she now shuts Hänsel up in a sort of cage and feeds him on sweets to fatten him; then she tries to entice Gretel to bend down in front of the oven, so that she may be able to push her in and bake her; but Gretel pretends not to understand, and when the witch herself crossly bends down to show her how, the two children quickly shove her into the oven, bang the door shut, and dance around gleefully. Thereupon, all the gingerbread shapes that formed the hedge around the witch's house are transformed—her spell being broken—into their rightful shapes of happy boys and girls who thank Hänsel and Gretel for their deliverance; then the father and mother, who have been seeking their dear ones, burst upon the scene, and all winds up with a chorus of thanksgiving.

Hänsel and Gretel.

Dramatis Personæ.

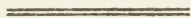


Peter, a broom-maker..... *Baritone.*
Gertrude, his wife..... *Mezzo -Soprano.*
Hänsel } *Mezzo -Soprano.*
Gretel } their children *Soprano.*
The Witch who eats children..... *Mezzo -Soprano.*
Sandman (the sleep fairy)..... *Soprano.*
Dewman (the dawn fairy)..... *Soprano.*
Children..... *Sopranos and Contraltos.*

Fourteen Angels..... *Ballet.*



First Act.	Home.
Second Act.	The forest.
Third Act.	The witch's house.



Hänsel and Gretel.

Prelude.

Ruhige, nicht zu langsame Bewegung.

E. Humperdinck.

Andante con moto. (♩ = 69)

Hr.

First system of the musical score for the Horn (Hr.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody.

Str.

Second system of the musical score for the Strings (Str.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody.

Cl. Fl. Pos. Trb.

Third system of the musical score for the Clarinet (Cl.), Flute (Fl.), and Horn (Hr.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody. A crescendo (cresc.) is marked in the middle of the system, and a forte (f) dynamic is marked towards the end.

Hb. Cl. Vl. Hr.

Fourth system of the musical score for the Horn (Hb.), Clarinet (Cl.), Violin (Vl.), and Horn (Hr.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody.

(Wind.) Bl.

Fifth system of the musical score for the Wind (Wind.) and Bassoon (Bl.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody. The system ends with a double bar line and a repeat sign.

First system of musical notation. The piano part (left) features a melodic line in the right hand and a supporting bass line in the left hand. The woodwind part (right) includes a Flute (Fl.) and Horn (Hr.) line. Dynamics include *Vel.* (Veloce) and *p* (piano). There are also asterisks (*) marking specific measures.

Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)

Second system of musical notation. The piano part (left) features a melodic line in the right hand and a supporting bass line in the left hand. The woodwind part (right) includes a Trumpet (Trp.) and Violin (Vl.) line. Dynamics include *pp* (pianissimo) and *Str.* (string). There are also markings for *(lange) (lungo)* and *poco riten.* (poco ritenuto).

Trp.

p

This system shows the beginning of the Trp. part. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The Trp. part enters in the second measure with a melodic line.

Fl.

mf

p

This system introduces the Fl. part. The piano accompaniment continues with chords and single notes. The Fl. part has a melodic line with triplets in the first measure.

mf

cresc.

This system continues the piano accompaniment. The right hand has chords, and the left hand has single notes. A crescendo marking is present in the second measure.

This system continues the piano accompaniment. The right hand has chords, and the left hand has single notes. There are triplets in the right hand in the first two measures.

f

ff

This system continues the piano accompaniment. The right hand has chords, and the left hand has single notes. A forte marking is present in the first measure, and a fortissimo marking is present in the third measure.

dimin.

p

This system continues the piano accompaniment. The right hand has chords, and the left hand has single notes. A diminuendo marking is present in the second measure, and a piano marking is present in the third measure.

VI.
p

Violin I (VI.) part, measures 1-5. The music is in G major (one sharp) and 4/4 time. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The first measure starts with a piano (p) dynamic.

Violin I (VI.) part, measures 6-10. The music continues with the same melodic and rhythmic patterns. A *Vel. Hr.* (Velocity Horn) marking appears in measure 9.

Violin I (VI.) part, measures 11-15. The music continues with the same melodic and rhythmic patterns. A *mf* (mezzo-forte) dynamic marking appears in measure 14.

Violin I (VI.) part, measures 16-20. The music continues with the same melodic and rhythmic patterns. A *dim.* (diminuendo) marking appears in measure 17, and a *p* (piano) dynamic marking appears in measure 19.

Hb. Fl.
mf p mf

Horn (Hb.) and Flute (Fl.) parts, measures 1-5. The music is in G major (one sharp) and 4/4 time. The Horn part is marked *mf* (mezzo-forte) and the Flute part is marked *p* (piano).

Cl.
p

Clarinet (Cl.) part, measures 1-5. The music is in G major (one sharp) and 4/4 time. The Clarinet part is marked *p* (piano).

Hb. Fl.

cresc.

This system shows the Horn (Hb.) and Flute (Fl.) parts. The Horn part consists of a series of eighth notes in the right hand and a similar pattern in the left hand. The Flute part has a melodic line in the right hand and a supporting line in the left hand. A crescendo marking is present in the right hand of the Flute part.

VI. Cl.

p VI.

Leg. *

This system shows the Violin (VI.) and Clarinet (Cl.) parts. The Violin part has a melodic line in the right hand and a supporting line in the left hand. The Clarinet part has a melodic line in the right hand and a supporting line in the left hand. A piano marking (*p*) is present in the right hand of the Violin part. A *Leg.* marking and an asterisk are present in the right hand of the Clarinet part.

Leg. *

Leg. *

Leg. *

Leg. *

This system shows the Violoncello (Vcl.) part. It consists of a continuous melodic line in the right hand and a supporting line in the left hand. There are four *Leg.* markings and asterisks in the right hand.

Bl. (Wind)

poco riten.

p Pos. Trb.

Leg. *

This system shows the Woodwinds (Bl. (Wind)) and Trumpets (Pos. Trb.) parts. The Woodwinds part has a melodic line in the right hand and a supporting line in the left hand. The Trumpets part has a melodic line in the right hand and a supporting line in the left hand. A *poco riten.* marking is present in the right hand of the Woodwinds part. A piano marking (*p*) is present in the right hand of the Trumpets part. A *Leg.* marking and an asterisk are present in the right hand of the Trumpets part.

Hb.

Hr. *m.s. L.H.*

Trb. Pos. *cresc.*

Vcl. *p*

Leg. *

This system shows the Horn (Hb.), Horn (Hr.), Trumpets (Trb. Pos.), and Violoncello (Vcl.) parts. The Horn (Hb.) part has a melodic line in the right hand and a supporting line in the left hand. The Horn (Hr.) part has a melodic line in the right hand and a supporting line in the left hand. The Trumpets (Trb. Pos.) part has a melodic line in the right hand and a supporting line in the left hand. The Violoncello (Vcl.) part has a melodic line in the right hand and a supporting line in the left hand. A *cresc.* marking is present in the right hand of the Trumpets part. A piano marking (*p*) is present in the right hand of the Violoncello part. A *Leg.* marking and an asterisk are present in the right hand of the Violoncello part.

Hb.

fp

p

Fl.

Leg. *

This system shows the Horn (Hb.) and Flute (Fl.) parts. The Horn part has a melodic line in the right hand and a supporting line in the left hand. The Flute part has a melodic line in the right hand and a supporting line in the left hand. A *fp* marking is present in the right hand of the Horn part. A piano marking (*p*) is present in the right hand of the Flute part. A *Leg.* marking and an asterisk are present in the right hand of the Flute part.

Das Zeitmass sehr allmählich beschleunigen.
Poco a poco accelerando.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo instruction at the top is "Das Zeitmass sehr allmählich beschleunigen. Poco a poco accelerando.".

- System 1:** Treble staff has a horn/violin part (Hr. v1.) starting with a piano (*p*) dynamic. The bass staff has a piano accompaniment. A "Ped." (pedal) marking is present below the bass staff.
- System 2:** Continues the piano accompaniment. Pedal markings are indicated with asterisks (* Ped.) at the end of measures.
- System 3:** Treble staff has a piano (*poco a poco cresc.*) dynamic. The bass staff continues the accompaniment. A "Ped." marking is present below the bass staff.
- System 4:** Continues the piano accompaniment. Pedal markings are indicated with asterisks (* Ped.) at the end of measures.
- System 5:** Continues the piano accompaniment. Pedal markings are indicated with asterisks (* Ped.) at the end of measures.
- System 6:** Treble staff has a piano (*p*) dynamic. The bass staff has a piano accompaniment. A "Ped." marking is present below the bass staff.

First system of musical notation. The piano part features a melody with eighth and sixteenth notes, while the forte part provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The piano part continues with a similar melodic pattern. Dynamics include *f* (forte), *ff* (fortissimo), and *string.* (string).

Third system of musical notation. The piano part features a melody with eighth and sixteenth notes, while the forte part provides harmonic support with chords and moving lines.

Im Zeitmass. (Ein wenig zurückhaltend.)
a tempo. (un poco ritenuto)

Fourth system of musical notation. The piano part features a melody with eighth and sixteenth notes, while the forte part provides harmonic support with chords and moving lines. Dynamics include *ff* (fortissimo).

Fifth system of musical notation. The piano part features a melody with eighth and sixteenth notes, while the forte part provides harmonic support with chords and moving lines. Dynamics include *p* (piano). The system includes markings for *Hb.* (Horn) and *VI.* (Violin).

Sixth system of musical notation. The piano part features a melody with eighth and sixteenth notes, while the forte part provides harmonic support with chords and moving lines. Dynamics include *espressivo* (expressive) and *ausdrucksvoll* (expressive).

First system of musical notation. The treble staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The bass staff features a series of chords and moving lines.

Second system of musical notation. The treble staff includes a *tr* (trill) marking. The bass staff has a *Bl. (Wind)* (Brass/Wind) marking with a *f* (forte) dynamic and a *dim.* (diminuendo) marking.

Third system of musical notation. The treble staff features a *fp* (fortissimo piano) dynamic and a *vi* (violin) marking. The bass staff has a *p* (piano) dynamic and a *fp* (fortissimo piano) dynamic.

Fourth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking and a *fp* (fortissimo piano) dynamic. The bass staff has a *fp* (fortissimo piano) dynamic and a *Trp.* (Trumpet) marking.

Fifth system of musical notation. The treble staff has a *f* (forte) dynamic. The bass staff includes a *f* (forte) dynamic and a *fp* (fortissimo piano) dynamic. A measure number *15* is indicated below the staff.

Sixth system of musical notation. The treble staff has a *f* (forte) dynamic. The bass staff includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. A *poco string.* (poco string) marking is present above the staff. A measure number *8* is indicated above the staff.

dim.

Hb. poco riten. p Ped.

Ruhig.
Tranquillo.

Hb. vl. mf Hr. pp

Sehr ruhig.
Molto tranquillo.

(Wind) Bl. p

vl. p Trb. Pos. f Trp. Ped.

Bl. (Wind) pp Hr. Ped.

First Act.

Home.

Allegretto con moto. (♩ = 63)

Musical score for the "Home" scene. The score is in 6/8 time, marked "Allegretto con moto. (♩ = 63)". It features a piano accompaniment (p) and instrumental parts for Flute (Fl.), Clarinet (Cl.), Horn (Hb.), and Bass. The score is divided into four systems. The first system shows the piano accompaniment and the Flute and Clarinet parts. The second system shows the piano accompaniment and the Horn part. The third system shows the piano accompaniment and the Bass part. The fourth system shows the piano accompaniment and the Horn part. The score is written in G major and 6/8 time.

First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Musical score for the "First Scene" featuring Gretel's song. The score is in G major and 6/8 time. It features a piano accompaniment (p) and a vocal part for Gretel. The score is divided into two systems. The first system shows the piano accompaniment and the vocal part. The second system shows the piano accompaniment and the vocal part. The score is written in G major and 6/8 time.

Gretel.

Su - sy, lit - tle Su - sy, pray what is the news?

The geese are running bare-foot be-cause they've no shoes!

Hr. *p*

The cobbler has leather and plen-ty to spare, Why can't he

Cl. Hb. *sfz* *p*

(continuing)

make the poor goose a new-pair?

Hänsel (interrupting her.)

Then they'll have to go bare-foot!

Fl. *p* Cl. Bass 1

Hänsel.

Ei - a po - pei - a, pray what's to be

Hr.

done? Who'll give me milk and sugar, for bread I have none?

Cl. Hr. Hb.

p

I'll go back to bed and I'll lie there all day, Where there's nought to

Hb.

Cl. *sf* *p*

Gretel (interrupting.)

Then we'll have to go hungry!

(continuing.)

eat then there's nothing to pay!

Fl. *p* Cl. Bass. 1

Hänsel (throwing his work aside and getting up.)

If mother would, on-ly come home a -

Hr. *dim.* Str. *p*

Gretel (getting up) Hånsel.

gainl. Yes, I'm so hungry I don't know what to do! For weeks I've eaten nought but

Hb. Ten. Bass.

sfz *p*

Bass.

Gretel.

Hush, Hånsel, don't forget what father

bread, It's ve-ry hard, it is in - deed!

ritard. a tempo *ritard. a tempo*

Ten. Cl. Wind. *sfz* *p*

said When mother too wished she were dead: — "When past bear - ing

ritard. a tempo *ritard. a tempo*

Str. Bass. *p* *sfz* *più p* *p*

is our grief, God the Lord will send — re - lief!"

Hånsel.

Yes, yes, that

cresc. *pp*

Vel.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! O

Str. *p* Vl. Bass.

Gre - - tel, it would be such a treat If we had some-thing nice to

Vel.

eat! Eggs and but-ter and su - et paste, I've al-most for - got - ten how they

Hb. Ten. *p* Vel. *poco ritard.*

Gretel (stopping his mouth.)

Hush, don't give way to grumps,

Tempo.

taste— O Gretel, I wish—

Tempo. Hr. Cl. Bass.

Have patience a-while, no dole-ful dumps! This wo - ful face,

VI. Hr. cre

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen - - do

Allegretto con moto. (She takes a broom in her hand.)

fright! Wind. Crosspatch a - way, Leave me I pray!

Hr. Str. *p*

Just let mereach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

Crosspatch, crosspatch, What is the use Grow-ling and grumbling, Full of a-buse,

vi. *p* *cresc.*

Off with you, out with you, Shame on you, goosel Crosspatch a - way,

Hänsel (seizes the broom too)

Wind. Str. *p*

Leave me I pray! If I am hung - ry I'll nev-er say so,

say! When I am hung-ry Sure-ly I can say so, Can - not al-

cresc.

Will not give way so, Chase it a-way so! Crosspatch, crosspatch, What is the use

lay so, Can't chase a - way so! Crosspatch, crosspatch, What is the use

p

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with you,

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with

cresc.

f

Shame on you, goose! (pretending to sweep away.) That's right! Now

you, with you!

Hr.

f

f

8

3

Tempo primo. (♩ = ♩)

if you leave off com - plaining I'll tell you a most de - light - - - ful

Wind.

p

f

p

dim.

Bass.

Hänsel.

secret! O de - light - - - ful! it must be something

Hr.

Cl.

Fl.

Cl.

Fl.

p

p

Vcl.

Gretel.

nice! Well list - en, broth-er-kin, won't you be glad! Look

VI. Cl. Fl.

p

here in the jug, here is fresh milk, 'Twas giv - en to-day by our

VI. Cl. Fl.

p

neigh - bour, And moth - er, when she comes back

VI. Fl. VI.

p

Cl.

home, Will certain-ly make us a rice blanc-mangel!

Hänsel (with glee.)

Rice blanc-mangel!

cresc.

Hänsel (dancing round the room)

When blanc-mange is an - y-where near, Then Hän - sel. Hän - sel,

Cl. *p* Hb.

Hän-sel is there!

How thick is the cream on the milk, let's

p Wind.

(He licks the cream off his finger.)

taste it!

O Ge - mi-ni,

wouldn't I like to

p Cl. *espressivo* *f* *dimin.*

Più animato.
Gretel.

(gives him a rap
on his fingers.)

What, Hän-sel, tast-ing? Aren't you a - shamed? Out with your

drink it!

Più animato.

p *f*

fingers quick, gree-dy boy! Go back to your work again, be

Ten.

sfz sfz sfz sf sf p sf

Vcl.

sf p sf

quick, that we may both have done in time! If mother comes and we haven't done

sf sf sf sf

Tempo come prima

Hänsel (sticking

right, Then— bad-ly it will fare with us to - night! Work a-gain?

Cl.

f f p

his hands into his trousers pockets.)

poco ritard.

No, not for me! That's not my i - dea at all, It doesn't

Hb. Vl.

poco ritard.

a tempo

suit me! It's such a bore! Dancing is jol-li-er far, I'm

a tempo

crusc.

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

f *p* *f*

And sing a song to keep us in time! One that our grand - mother

f *p* *cre* *scen*

used to sing us: Sing then, and dance in time to the sing - ing!

cl. *VI.* *mf*

Allegretto con moto. (♩=100)

(clapping her hands.)

Brother come and dance with me,

Fl. Hb.

Bass.

Hr.

Dr.

f *sf* *p* *p*

Both my hands I of-fer thee, Right foot first, Left foot then, Round a-bout and

Str.

p

(Hänsel tries to do it, but awkwardly.)

Hänsel.

back a - gain. I would dance, but

Fl. Hb.

Wind.

Hr.

p *f* *p* *mf* *p*

don't know how, When to jump or when to bow, Show me what I ought to do,

VI.

Str.

mf

Gretel.

So that I may dance like you. With your foot you tap tap tap,

cresc. *f* *tr* *VI.* *p* *Hb.* *Cl.*

With your hand you clap clap clap, Right foot first, Left foot then, Round about and

Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

VI. *f* *Fl.* *p*

Gretel.

Right foot first, Left foot then, Round and back a-gain! That was ve-ry good indeed,

cresc. *f* *Wind.* *p*

O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will

f *p* Hr. Bass. Cl. *cresc.*

(clapping her hands joyfully.)

dance like me! With your head you nick nick nick, With your fingers you

f *p* *tr*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

Hänsel.

With your head you nick nick nick, With your fingers you click click click, Right foot first,

Fl. *p* *cresc.*

Gretel.

Left foot then, Round and back a - gain!

Brother, watch what next I do,

Wind.
p

You must do it with me too! You to me your arm must pro-fer, I shall not re -

VI.

Hr.

(takes Hänsel by the arm.)

fuse your of-fer!

Come! _____

Hänsel.

What I en -

cresc.

What I en -

joy is dance and jol - li - ty,

Love to have my fling, In

Cl.

fp

Hb.

joy is dance and jol-li-ty, And all that kind of thing! What I en-joy is dance and
fact I like fri-vo-li-ty, And all that kind of thing! In fact I like fri-

vi.
mf

jol-li-ty, Love to have my fling, I like fri-vo-li-ty, And
vo-li-ty, Love to have my fling, In fact I quite pre-fer fri-vo-li-ty, And

(pulls Hänsel along, and dances round him - - - - -)

all that kind of thing! Tra la la la la la la la la la, tra la
all that kind of thing!

Hb.
fp

- - - - - then gives him a push.)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel. Come and have a

Cl. *mf* *p*
Vel.

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Hr. *f* *p* Str. Fl.

Hänsel (gruffly.)

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Hb. Hr. Vl. *p*

Gretel.

lit - le girls I do not dance, And so, my dear, a - dieu! Go,

Vl. *p*

*poco ritard.**Tempo.*

(dances round Hänsel)

stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la la

poco ritard. *Tempo.* Cl. Hr. *mf* Bass.

as before

and gives him a push.)

la la la, tra la la la la la la la! Come and have a twirl, my dear - est

Hänsel (dances round Gretel.) Tra. la la la la la la

mf *p*

Hän - sel, Come and have a turn with me, I pray,

la la la, tra la la la la la la la! O Gre - tel dear, O

mf *p* Wind. *mf* *f*

Gretel.

sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

p vl.

take me for a fool? With naugh-ty boys I do not dance, And so, my dear, a -

Hb. Fl.

p

Hänsel. *poco ritard.* Tempo. Gretel.

dieu! Now don't be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

Cl. VI. *poco ritard.* Tempo. Trp.

Bass. *p* Ten. *p* Dr. *mf*

Vcl.

(they dance as before)

la tra la la tra la la la la, tra la la tra la la tra la la! Come and have a Hänsel.

Tra la

mf

twirl, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

Hr. *p* *mf* *p* Hr. *p*

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the stockings

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the shoes are

mf *Cl.* *Str.* *f* *Hr.* *f*

(They dance by turns as before.)

are in holes, Why mother'll knit some new! Come and have a

all in holes, Why mother'll buy some new! Trala la trala la tra la la la la, tra la

f *fp* *VI.* *Cl.* *Ten.* *fp*

twirl, my dear-est Hän-sel! On-ly have a

la tra la la tra la la! Tra la la tra la la tra la la la la, tra la

fp *fp*

(Then they seize each other's hands and dance round and round,

twirl, my dear-est Hänsel! Tra la la trala la, tra la la trala la. tra la

la trala la trala la la la, tra la la la la, tra la la la la, tra la

quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)

string.

la trala la, trala la trala la, trala la trala la, trala la trala la, tra

la la la, trala la trala la, tra la trala la, trala la trala la, tra

string.

cresc.

la!

la!

tr

8tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

f

f

ff

Hr.

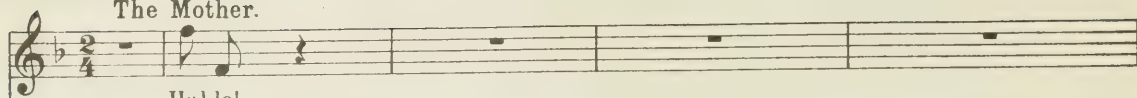
Str.

ff

Scene II.

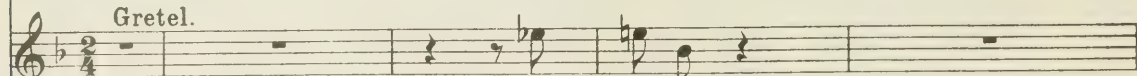
Allegro.

The Mother.

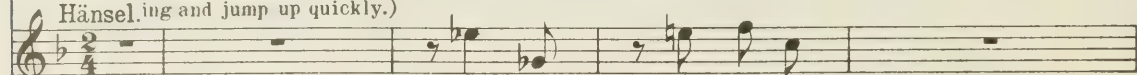


Hal-lo!

Gretel.

(At this moment the door opens;
the children see their mother com- Here's mother!

Hänsel, ing and jump up quickly.)

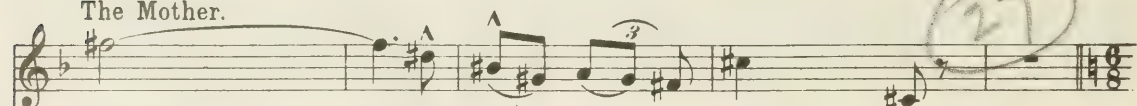


Heav - ens, here's mother!

Allegro.



The Mother.

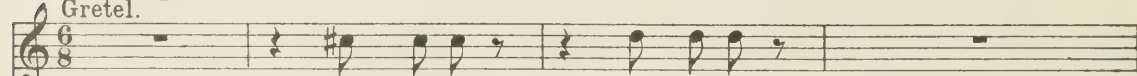


What _____ is all this dis - turb - - ance?



Tempo primo.

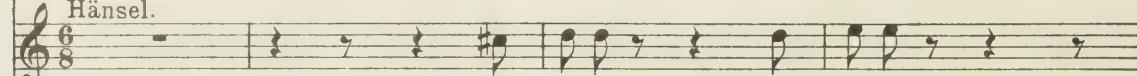
Gretel.



(Embarrassment.)

'Twas Hänsel_ he wanted_

Hänsel.



'Twas Gretel_ she said I_

Tempo primo.



Mother (comes in, unstraps her basket and sets it down.)

Si - lence, id - le and ill behaved chil - dren!

Call you it work - ing, yodelling and singing? As though't were fair - time,

hop - ping and springing?

And while your pa - rents from

ear - ly morn - ing

poco rallent.

Till late at night are slav - ing and toil - ing.

Tempo

(gives Hänsel a box on the ear)

Take that! *VI.* *mf* Now come let's see what you've

ff

(turning round)

done! Why Gre-tel, your stock - ing not rea-dy

ff *fp* *VI.* *Hb.* *Fl.* *fp*

ff *fp* *Vcl.*

yet? And you, you la - zy bones, have you no-thing to show? pray how many brooms have you

f *p* *fp*

fin-ished? I'll fetch my stick, you use - less

f *VI.* *Hb.* *Cl.*

children, And make your id - le fing - ers ting - le!

VI.

p *cresc.* *fp*

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

fp *cresc.* *ff*

Gra-cious! There goes the jug all to pie-ces!

dimin. *f*

(weeping) What now can I cook for sup-per?

(She looks at her skirt, down which

Hb.

dimin. *pp*

the milk is streaming.)

(Hänsel covertly titters.)

How, sau - cy how dare you

espressivo

Cl.

Bass.

m. s. cresc.

p espressivo

(Going with a stick after Hänsel, who is running out at the door.)

laugh? Wait, wait till the fa - ther comes home!

m. s. *m. d.* *dim.*

VI.

(With sudden energy she snatches a basket from the wall and thrusts it into Gretel's hand.)

Off, off to the wood!

VI.

p

there seek for straw - berries quick away! And if you don't

cresc.

bring the bas-ket brim - ful I'll whip you so that you'll

(The children run into the forest.)

both _____ run a - way!

Hr.

f *ff*

dim.

(She sits down by the table, exhausted.)

p Ten.

Vel.

vi. *espressivo.*

A - - las! ——— There my poor juglies in pie - - - ces!

Yes, blind ex - cite - ment on - ly brings ru - - in.

(wringing her hands) (sobbing)
O God, send help — to me! Nought have I to give them,

molto espressivo

No bread, — not a crumb for my starv - ing child - ren!

No crust in the cup - board No milk in the pot,

Fl. > Hb.

Bass.

(She rests her head
on her hand.)

No, no - thing but wa - ter to drink! -

Cl. Hb. Fl. vl.

mf *pp espress.*

Red. * Red. *

Wea - ry am I, weary of liv - ing!

pp

Ten.

(Lays her head down on her arms and drops asleep.)

Father, send - help - to me! -

pp

Scene III.

Commodo. $\text{♩} = \text{♩}$

(A voice is heard in the distance)

Father.

Tra la la la, tra la la

pp
Hr.(con Sordino)*I am Singing while I May**I'm so Happy I'm so*

la, Lit-tle mo-ther, here am I! Tra la la la, tra la la la, Bringing luck and joy-ty-

Dble B:

Gay.

(somewhat nearer)

1. Oh for you and me, poor

pp
Str.(con Sordino)*p*

mo-ther, Ev'-ry day is like the o-ther; With a big hole in the

there's a Hole in our

Vel.

cresc.

Tempo.

(complainingly)

In our Stomach one

purse, And in the sto-mach an e-ven worse. *rit.* Tra la la la, tra la la

Tempo.

p

Money is an awful Curse.

la, Hun-ger is the poor man's curser! Tra la la, tra la la la

Fl.

Cl.

p

When there's nothing in the purse (The father appears at the window, and

la, Hun-ger is the poor man's curser!

Str.

f

during the following he comes into the room in a very lively mood, with a basket on his back.)

dim.

2. 'Tis - n't much that we re - quire, Just a lit - tle food and
 3. Yes, the rich en - joys his din - ner, While the poor grows dai - ly

they want Money for that Stuff.

When you're poor then life is

fire! But a - las, it's true e - nough,
 thin - ner; Strives to eat, as well, he may,

Life on some of us is -
 Some - what less than yes - ter -

But when prices daily Rise.

All must now e - can o -

cresc.

rit.

(complaining) Tempo.

When you're hungry that is

rough! Tra la la la, tra la la la,
 Tra la la la, tra la la la,

Hun - ger is a cus - tom - er
 Hun - ger is the de - vil to -

By and by we're getting

Poor and Hungry that's e -

tough! Tra la la, tra la la la la,
 Tra la la, tra la la la la,

Hun - ger is a cus - tom - er
 Hun - ger is the de - vil to

Less, and less our Money

tough. (He puts down his basket.)

tough!
pay! *Boys.*

Yes,
Hb.

Str.
ff

dimin.

mf

After years of living lean My appetite *is getting keen* And
hun-ger's all very well to feel If you can get a good square meal, But

Hr.

Bass.

I am really in the mood for Steaks and Soup and lots of Food.
when there's nought what can you do, Sup-posing the purse be empty too?

Hb.

rit.

Tempo.

Str.

Hr.

Bass.

Its No. use to Fume and Fuss.
Tra la la la, tra la la la, O for a drop of "mountain dew!"

Tempo.

mf

Fl.

mf

*Pick up basket
Move to Door Enter Set*

Mother (rubbing

(Reels over to his sleeping wife and gives her a smacking kiss.)

Next less days are still with us.

0 -

Tra la la la la,

tra la la la la,

Mo - ther, look what I have brought!

Più animato.

her eyes.)

ho!

Who's sing - sing - sing - ing

all round the

house,

And tra - la - la - la - ing

me out of my

sleep?

Father (inarticulately.)

How - now?

The hungry beast

Str.

Wind.

dim.

Hh.

Cl.

Bass.

Father.

With - in my breast Cal - led so for food I could not

*p**p**p*

rest!

Fl.

Tra la la, tra la la la, Hun - ger is an ur - gent

Dble B.

beast,

VI.

Bass.

Mother.

So, so! And this wild beast,

Wind.

*f**dimin.*

VI.

p Vcl.

Can't stay up K. to a

You gave him a feast, He's had his fill, To say the

least! Father. That Right

least! Father.

Well yes! Hm! it was a love-ly

dimin. p

(Pushing him angrily from her.)

(Wants to kiss her) Have done! You have no troubles to

day... don't you think so, dear wife? —

Fl. f p Bass.

bear, 'tis I must keep the house!

Of Course

Well, well! —

cresc. f

(Turning to his basket.)

49

then let us see, my dear, What we have got to eat to -

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father.

day?

Un poco più moderato.

Cl.

p

fare, Our sup-er's gone, the Lord knows where!

Hb.

Cl.

cresc.

rit.

a tempo

ritard.

Lar. der bare, cel-lar bare, Nothing, and plen-ty of it to

rit.

a tempo

ritard.

Bass.

p

dim.

Come prima.

spare!

Father.

Tra la la la, tra la la la, cheer up, mo - ther, ~~for here am~~

Come prima.

Bringing luck and joy - li - ty!

(he takes his basket and begins to display the contents.)

Look, mother! doesn't ~~all this~~

Mother.

Man, man, what

fond please you?

see I? Ham and but-ter- flour and

(Helping him to unpack it)
sau- sage - Eggs, a do- zen - (Hus- band, and they

cost a for- tune!) *accelerando* Tur- nips, on- ions,

and - for me! Near- ly half a pound of

a tempo (He turns the basket topsy-turvy, and a lot of potatoes roll out.)
tea! *a tempo*

Tempo come prima.

Father. (He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la, tra la la la la, hip hur-rah,

f

Mother (joining in.)

Tra la la la, tra la la la, tra la la la la,

Wont we have a festive time! tra la la la, tra la la la la,

f

hip hur-rah. Wont we have a hap-py time! —

hip hur-rah. Wont we have a festive time! — Now

cresc.

(He sits down. The mother

lis - ten, how it all came to pass! —

Cl. *f* Hr. *dimin.* Ten. *mf* Vel. *dimin.*

Ed. *

meanwhile packs away the things, lights a fire, breaks eggs into a saucepan, etc.

Waltz
How come town to day there seemed
Holi day

Bass. *Yon - der to the town I went, There was to be a great e - vent,*

p

Weddings, fairs and pre - pa - ra - tion For all kinds of ju - bi - la - tion's

mf Hr. Cl. Bass.

Now's my chance to do some sel - ling,

Hb. Fl. VI. Vel.

p

So I went to ed - du - cate myself
So for that you may be thank - ful!

Cl. VI. *f* *dim.*

told them for the reason they should be kept
He who
wants a feast to keep, He must scrub and brush and sweep,

Fl. Hb.

p

Handwritten: at charge, brooms, now, you, sweep the room

So I brought my best goods out, Tramped with them from house to house;

vi. *p* *Ten.* *Fl.*

"Buy be - some! good be - some!"

p *Hb.* *mf* *Fl.*

Buy my brush - es, sweep your car - pets, sweep your cob - webs!"

Handwritten: I sold my goods with a high ho ho Now they're clean and

And so I drove a roar - ing trade, And sold my brush - es at the

f *mf*

Handwritten: are rich, H9, broom to

high - est pri - ces!

vi. *p* *cresc.*

Come Table
this is cause for a bit of a
Now we'll have a little
 (He knocks down some tinpots off the chimneypiece with a clatter.) **55**

Now make haste with cup and plat-ter, Bring the glass-es, bring the ket-tle:

p

Mother.

Here's a health to the be-som-

fast

Here's a health to the be-som-

f *p*

ma-ker! (He puts the glass of toddy to his lips, but suddenly stops short.)

Sake-ma-ker!

ma-ker! But stay, why, where are the children?

f *ff*

(Shrugs her shoulders with a puzzled air.)

Gone with Hans? Oh!

where is Grete?

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.

vi. *f* *Str.*

Mother.

who's to know? But at least I do know this Hb. That the

Cl.

vi.

Ten.

p

jug is smashed to bits. Father. (angrily) And the

What? the jug is smashed to bits? Wind.

vi.

p

f

p

Str.

Trb.

cream all ran a - - way! (Striking his fist on the table in a rage)

Hang it all! So those little ~~scapegraces~~ Have

vi.

f

f

p

cresc. - - -

(hastily)

Been in

been a - gain in mischief?

vi

Trp.

Mother.

mischief! I should think so! Nothing have they done but their mad prank-ing;

Vl.

Fl.

Vl.

As I came home I could hear them Hopping and cutting the wildest ca - pers,

Till I was so cross that I gave a push—

Father.

And the

And the jug of milk was

jug—

milk—

was

Più animato.

spilt!

(laughing with all his might)

Ha — ha ha ha ha! Ha

Più animato.

(joining in)

Ha — ha ha ha ha! Ha

ha ha ha ha ha ha ha!

Ha — ha ha ha

ha ha ha ha!

Ha — ha ha ha ha ha ha ha

ha! Ha — ha ha ha!

Such

an - - - ger, mo - ther,

don't take it

dim.

Mad. Ha! Ha! *Nothing really to*

ill, seems stu - pid to me, I must

Hb. *p* *vi.*

Ten.

(snappishly and curt.)

For aught I know, at the

say! But where, where think you the children can be? —

vi. *p* *3* *3* *3* *3* *tr.* *Hr.* *p*

Il-sen-stein! *(horrorstruck.)*

The Il - sen-stein! Come, come, have a care!

Wind. *fp* *cresc.* *f* *p* *(pizz.)* *fp*

Hr. Cl. *Vcl.*

Mother. *(with an expression of contempt.)*

The be - som, just put it a - way a -

F1. *f* *Dr.*

(He lets the broom fall and wrings his hands.)

Un poco ritenuto.

gain! Father. My chil- - dren astray in the
Un poco ritenuto.

dimin. poco riten. p pp

a tempo

gloom - y wood, all a - lone without moon or stars?

vi. a tempo Hr. p Vcl.

Come prima.

Heaven! Dost thou not know the aw-ful ma - gic place, the
Come prima.

a tempo I. (surprized)

The e - vil one? What mean'st thou? (with

place where the e - vil one dwells? The

a tempo I. p Trp. Vcl.

Handwritten notes:
You should not have sent them!
Come out there in the wood in the dark at night!
The Devil is here!
Grab him!

Un poco ritenuto.

(starting back.)

a tempo

(draws back)

mysterious emphasis.) The gobbling ogress? He picks up the besom again. But —

gobbling ogress?

Un poco ritenuto.

Fl. Trp. Hr. a tempo Vel.

p *dimin.* *p*

Dble B.

tell me, what help is the be - som?

The be - som, the be - som, why

Bass. *p*

what is it for, why what is it for? They ride on it, they ride on it, the

Hb. Cl. *cresc.*

witch - es!

f *p* *dimin.*

Handwritten notes: "Cute little song. They call a rag a spell for him"

♩ = ♩

An old witch with-in that wood doth dwell, And she's in league with the

p (pizz.)

Handwritten notes: "bhow", "strikes in"

powers of hell. At mid-night hour, when

Wind.

p

(pizz.)

Handwritten notes: "Friend", "Glow"

nobody knows, A-way to the witches' dance — ~~she~~ goes.

cresc.

mf

Handwritten notes: "they"

Up the chimney they fly, — on a broomstick they hie, —

Cl.

p

Ten.

p

Handwritten notes: "Red."

O - ver hill and dale, o'er ra - vine and vale, through the

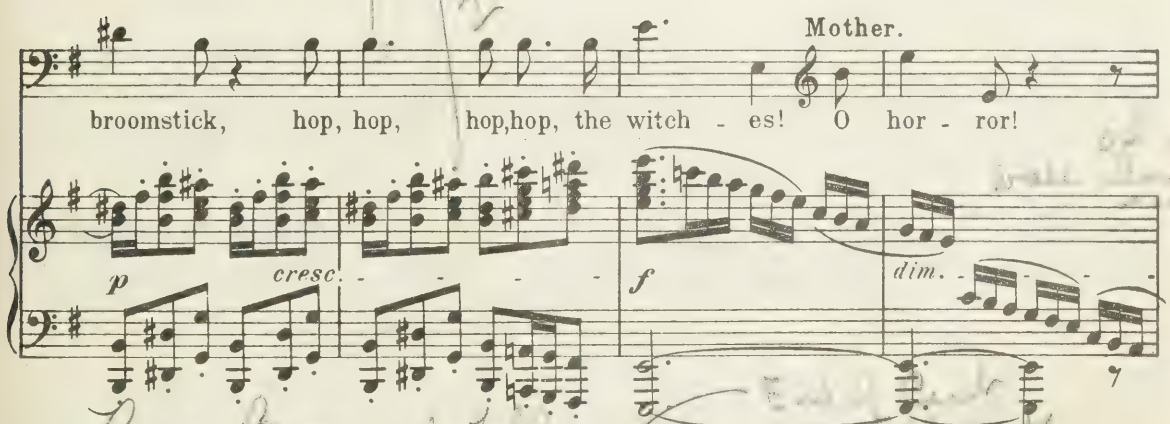


mid - night air they gal - lop full tear — on a broomstick, on a



broomstick, hop, hop, hop, hop, the witch - es! O hor - ror!

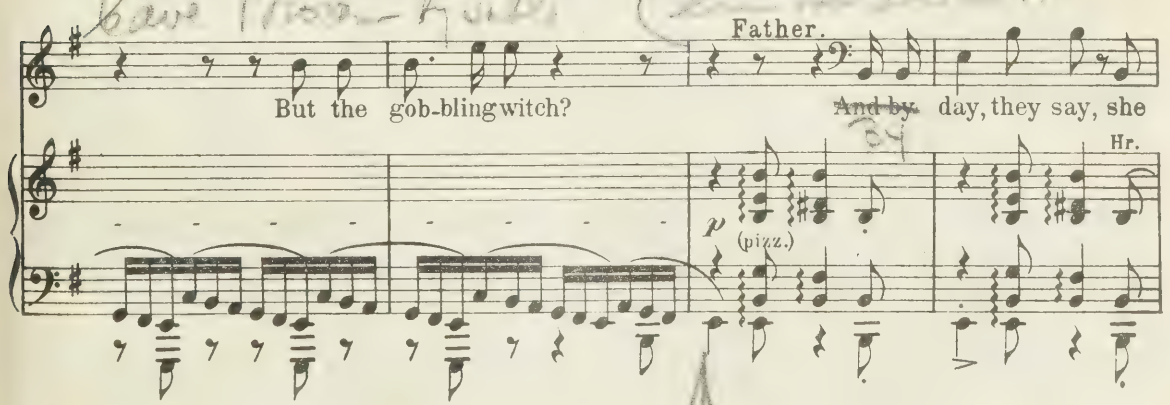
Mother.



But the gob - bling witch? And by day, they say, she

Father.

Hr.



stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

vi.

children plump and tender to eat she lures with ma - gic gingerbread sweet.

vi.

Bass.

dolce

Bass.

Un poco più animato.

On e - vil bent, with

mf

p

fell intent she ~~lures~~ the chil - dren, poor little things, in the

o - ven red hot she pops all the lot; she shuts the door down, un -

til they're done brown

In the o - - ven, in the

Un poco ritenuto.

o - ven,

the

gin - - gerbread

a tempo Mother.

And the ginger-bread children?

chil - dren!

a tempo

Are

Red.

*

Red.

*

(wringing her hands)

For the ogress? O horror! Heav'n help us! the
served up for dinner! For the ogress!

pp *cresc.*

(runs out of the house.)

children! O what shall we do!

He mother, mother,

(takes the whisky bottle from the table and runs after her.)

wait for me! Well both go to gether the witch to seek!

Wind. *ff*

(The curtain falls quickly.)

ff *Red.* *Vi =*

ff

(Prelude to the 2nd Act)

♠ Goes on to the "Witches' Ride"

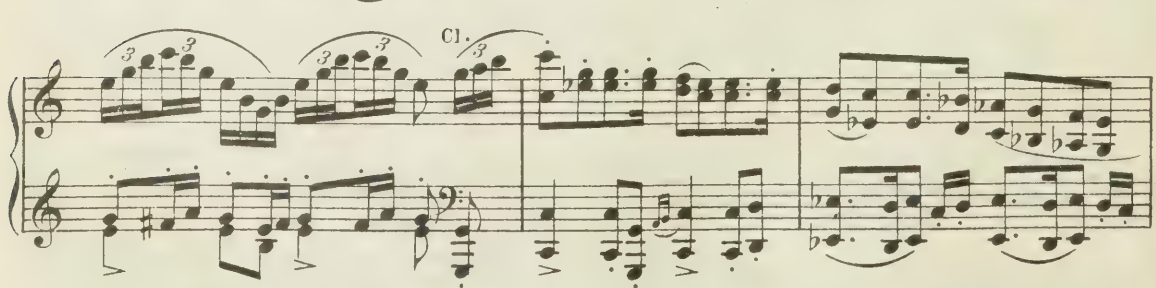
The Witches' Ride. Prelude to second Act.

Pesante. (♩ = 96)

de ϕ 8

Str. *f* Hr. *ff* Cl. *ad.* Vl. *tr* Hb. *fp* Fl. *cresc.*

The musical score is written for a full orchestra and piano. It consists of six systems of staves. The first system shows the strings (Str.) and horns (Hr.) with a forte (*f*) dynamic. The second system introduces the piano (p) and woodwinds (Cl., Vl., Hb., Fl.) with a fortissimo (*ff*) dynamic. The third system continues the piano and woodwind parts, with the piano playing a triplet pattern. The fourth system features the piano and woodwinds, with the piano playing a triplet pattern and the woodwinds playing a triplet pattern. The fifth system shows the piano and woodwinds, with the piano playing a triplet pattern and the woodwinds playing a triplet pattern. The sixth system shows the piano and woodwinds, with the piano playing a triplet pattern and the woodwinds playing a triplet pattern.



Hb.

First system of music for Horn (Hb.) and Piano (p). The Horn part features a melodic line with triplets and accents. The Piano part provides a harmonic accompaniment with triplets and slurs.

Fl.

Second system of music for Flute (Fl.) and Piano. The Flute part has a melodic line with triplets and accents. The Piano part continues the accompaniment with triplets and slurs.

Cl.

Third system of music for Clarinet (Cl.) and Piano. The Clarinet part features a melodic line with triplets and accents. The Piano part continues the accompaniment with triplets and slurs.

Fl.

Fourth system of music for Flute (Fl.) and Piano. The Flute part has a melodic line with triplets and accents. The Piano part includes a "cresc." marking and continues the accompaniment with triplets and slurs.

Poco a poco più animato.

Fifth system of music for Violin I (vi.) and Piano. The Violin I part features a melodic line with triplets and accents. The Piano part includes a "fp" marking and continues the accompaniment with triplets and slurs.

stacc.

p

cresc.

Sixth system of music for Violin I (vi.) and Piano. The Violin I part features a melodic line with triplets and accents. The Piano part includes a "fp" marking and continues the accompaniment with triplets and slurs.

p

cresc.

First system of piano music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *z*. A dotted line with an 8 indicates a measure rest.

Second system of piano music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *z*. A dotted line with an 8 indicates a measure rest.

Third system of piano music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f*.

Fourth system of piano music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *cresc.*

Fifth system of piano music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *z*.

Un poco più tranquillo.

Sixth system of piano music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a harmonic accompaniment. Dynamics include *p* and *espressivo*. A dotted line with an 8 indicates a measure rest.

First system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *ff* marking. The system concludes with a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *ff* marking. Bass staff has a *ff* marking. The system concludes with a triplet of eighth notes in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *ff* marking. Bass staff has a *ff* marking. The system concludes with a triplet of eighth notes in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *dim.* marking. Bass staff has a *dim.* marking. The system concludes with a triplet of eighth notes in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *sf* marking. Bass staff has a *cresc.* marking. The system concludes with a triplet of eighth notes in the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *p* marking. Bass staff has a *p dolce* marking. The system concludes with a triplet of eighth notes in the treble staff.

First system of musical notation. The piano part is in the left hand, and the horn (Hr.) part is in the right hand. The key signature is one flat (B-flat).

Second system of musical notation. The piano part is in the left hand. The woodwind parts (Fl., Hb., Hr.) are in the right hand. The key signature is one flat (B-flat). The tempo/mood is marked "Un poco ritard." and "espressivo". The piano part is marked "p" (piano).

Third system of musical notation. The piano part is in the left hand. The horn (Hr.) part is in the right hand. The key signature is one flat (B-flat). The tempo/mood is marked "dim." (diminuendo). The piano part is marked "p" (piano).

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

Fourth system of musical notation. The piano part is in the left hand. The woodwind parts (Hr., Ten.) are in the right hand. The key signature is one flat (B-flat). The tempo/mood is marked "Molto tranquillo". The piano part is marked "pp" (pianissimo) and "p" (piano). The woodwind parts are marked "Vcl." (violino) and "Ten." (tenore).

is the "Ilsestein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nose-gay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)

Fifth system of musical notation. The piano part is in the left hand. The key signature is one flat (B-flat). The tempo/mood is marked "espressivo", "dim." (diminuendo), and "pp" (pianissimo).

Second Act. In the forest. Scene I.

Molto tranquillo. (♩ = 66)

Gretel (humming quietly to herself.)

There stands a lit - tle man in the wood a - -

pp Str. (pizz.)

lone, He wears a lit - tle man - tle of vel - vet brown, Say who can the

Fl.

rit. a tempo
mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet

Fl.

brown ? His hair is all of

Cl. Hb.
p
Fl.
m.s.
rit. a tempo

gold, and his cheeks are red, He wears a lit - tle black cap up - on his

pp Fl. tr

head, Say who can the mankin be, Standing there so si - lently, With the little

Hr. Fl.

(She holds up the garland of roses and looks it all round)

black cap up-on his head?

Hr. Hb. Cl. tr

p *m.s.* Hr.

With the little black cap up-on his

Fl. tr

p

Poco animato come prima. (♩ = 84)

head?

Hänsel (comes out swinging his basket joyfully.)

Hur - rah! —

Poco animato come prima. (♩ = 84)

My strawberry bas-ket is near - ly

Gretel (standing up.)

My

brimful!

O won't the mo-ther be pleased with

Hän - sel!

garland is rea-dy al-so!

Look, I nev-er made one so nice be-

(she tries to put the wreath on Hänsel's head.)

fore!

Hänsel (drawing back roughly.)

You won't catch a boy wear - ing that!

(puts the wreath on her.)

It is on-ly fit for a girl! Ha, Gre-tel,

Hr. *Cl.* *vi.* *Bass.* *p* *2nd.* *

fine feathers! O the deuce! Now you shall be Queen of the

Hb. *cresc.* *f* *Cl.* *p*

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay

wood!

Hb. *p* *Hr.*

too! Hänsel (gives her the nosegay.)

Queen of the wood, with scep-tre and

Cl. *Hb.* *Fl.* *Ten.* *p*

poco riten.

crown, I give you the strawberries, but don't eat them

poco riten.

dim. *pp*

Hr.

Tempo.

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her

all!

Fl.

Cl.

dolce

Hr.

in homage.)

Str.

dim. *pp* *più p*

Hr.

Gretel (roguishly.)

(At this moment a cuckoo is heard.)

Hänsel (pointing with his hand.)

Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)

ppp

(takes a strawberry from the basket, and pokes it into Hänsel's mouth: he sucks it up as though he were drinking an egg.)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)
(free and without regard to the rhythm of the cuckoo's cry.)

Let us do like the cuckoo too, Who takes more than his lawful due.

(It begins to grow dusk.)

Gretel (does the same.)

Hänsel (helping himself again.)

Cuckoo, where are you?

Cuckoo, how are you?

Cuckoo, where are you?
Cuckoo, how are you?

Hänsel. Cuckoo, cuckoo!

In your neighbour's nest you go,

Fl. Hr. Hb. Ten. Bass.

Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.)

Cuckoo, why do you do — so?

And you're ve-ry greed - y too, (helping himself) Tell me, cuckoo, why — are

Cuckoo, cuckoo!

Str. Cl.

Poco a poco animato.

you? (They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clapping her hands together.)

Hän - sel, what have you

fp

done? O Hea - ven! all the straw - berries ea - - ten, you

Hb. fp

glut - ton! Lis - ten, You'll have a pun - ishment

gl. fp Hb. fp

Meno mosso.

from the mo - ther, This pass - es a joke. Hänsel (quietly.)

Now

Meno mosso.

Fl. *fp* *cresc.* *f* *ff* *p* *Ten.*

come, don't you make such a fuss, You, Gre-tel, you did the same thing your-

Hb. *Cl.* *Fl.* *Ten.*

Più animato.

Gretel.

Come, we'll hurry and seek for fresh ones!

self!

Più animato.

Wind. *Vi.* *Vel.* *p* *f* *mf*

dusk, under hed-ges and bush - es? Why nought can we see of fruit or leaves!

p *mf* *p*

Un poco ritenuto.

Più mosso.

Gretel.

O Hän-sel, Hän-sel, O what shall we
 It's get-ting dark al - rea - dy here!

Un poco ritenuto.
Hb.
Cl.
espress.
p

Più mosso.
sp
m.d.

do? What bad dis - o - be - dient chil - dren we've been! We ought to have

Hb.
Cl.
m.d.
sp

thought and gone home soon - er!

Hänsei.

Hark,
 CUCKOO (behind the scenes, rather nearer than before.)

dim.
Hb.
espress.
p
Vcl.

what a noise in the bush - es!

cresc.
p
VI.
Fl.

Know you what the fo - - rest says?

dim. *p* Hr.

molto espressivo

"Chil - dren, chil - dren," it says, "are you not a - fraid?"

Solo - Violin. *p*

(Hänsel spies all round uneasily.)

p VI. *dim.* *pp* Hr. *p*

Trb. Cl.

(At last he turns in despair to Gretel.) Hänsel.

Gre - tel,

Cl. *p* Dr. *pp* Cl. *pp poco rit.*

Gretel (dismayed.)

a tempo O God! what say you? not know the way?

I can-not find the way!

Coringl.

(pizz.) *pp trem.*

cresc. espress.

(pretending to be very brave)

Why how ri - di-culous your are! I am a boy, and

f dim.

p mf

f

O Hänsel, some dreadful thing may

know not fear!

vi. espress.

p cresc.

Vel.

Rev.

come!

O Gretel, come, don't be a - fraid!

f

p Bass.

f

Gretel.

What's glimmering there in the dark - - ness?

vl.

p

Ten.

Vel.

Hänsel.

Fl.

That's on - ly the bir - ches in sil - ver

p
Bass.

Red.

*

Red.

*

Gretel.

But there, what's grin - ing so there at

dress.

p

Red.

*

me?

(stammering)

Th-that's only the stump of a wil - low tree.

p

vl.

Vel.

Red.

*

Red.

*

Gretel (hastily.)

But what a dreadful form it takes, And what a horrid face it makes!

Hb. *p*
Bass.

Dble B.

Hänsel (very loud.)

Gretel (terrified.)

Come I'll make fa - ces, you fel - low! d'you hear? There — see!

Fl.

Tromb. *espress.*

Dble B.

Hänsel.

a lantern, it's coming this way! Will - o' the -

cresc.

f

dimin.

Hr.

Fl.

wisp is hop - ping a - bout.

Gretel, come don't lose heart like this!

Hr.

p

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

cresc.

f

cresc.

CUCKOO (in the far distance behind the scenes, scarcely audible.)

Echo.

2 Sopranos

(very softly) *pppp*

1 Soprano

(still more distant) *ppp*

There! _____

1 Alto

(somewhat more distant) *pp*

You there! _____

1 Alto

(Behind the scene, as though coming from the Ilsestein.) *p*

You there! _____

Hänsel.

(very loud)

(The children cower together.)

Who's there? _____

Leo.

Echo.

2 Sopranos.

ppp

Here! _____

2 Sopranos.

pp

Where? _____

Gretel (somewhat timidly.)

Is someone there? _____

Bel.

Dr. *p*

trem.

p espress.

pp

Gretel (softly.)

Did you hear? a voice said "Here!" Hänsel, Cl.

p

pp

surely someone is near! Cor. ingl. Hr.

(weeping) I'm frightened, I'm frightened,

p *sf* *p* *sf*

con espress.

I wish I were home!— I see the wood all filled with

p *sf* *p* *f*

gob - - lin forms! Hänsel.

Gretelkin, stick to me close and tight, I'll

Wind.

dimin. *p*

Hr.

Red. *

Red. *

(A thick mist rises and completely hides the background.)

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows the vocal line with the lyrics "I see some shad - ovy" and the piano accompaniment. The second system continues the vocal line with "shelter you, I'll shel - - ter you!" and the piano accompaniment. The third system features the vocal line with "wo - men com - ing! See how they nod and" and the piano accompaniment. The fourth system concludes with the vocal line "beck - on, beck - on! They're com - ing, they're com - ing, they'll take me a - - way!" and the piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *p*, *Vel.*, *cresc.*, *fp*, and *stringendo*. There are also performance instructions like "(A thick mist rises and completely hides the background.)" and "(crying out)".

I see some shad - ovy

shelter you, I'll shel - - ter you!

wo - men com - ing! See how they nod and

beck - on, beck - on! They're com - ing, they're com - ing,

they'll take me a - - way!

p *Vel.* *Wind.* *cresc.* *fp* *stringendo* *(crying out)*

Più animato.

Fa - - ther, mo - - ther, ah!

Hänsel. (At this moment the mist lifts on the left; a

Più animato. See

ff

Red.

Ah!

little grey man is seen with a little sack on his back.)

there, the man-kin, sis - - ter dear!

Wind. *sf*

mf Harp.

f

Red.

(becoming weaker)

Ah!

I wonder who the mankin is?

sf

mf Harp.

mf

Red.

Un poco più tranquillo.

(The little man approaches the children with friendly gestures, and the children gradually calm down.)

p Harp

VI.

dimin.

pp

VI. Solo

p espress.

Red.

Scene II.

Moderato.

Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.)
(with a soft gentle voice)

I shut the children's peep - ers, sh! And guard the lit - tle

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

bove them, sh! And with my lit - tle bag of sand By

ev - ry child's bed - side I stand; Then lit - tle tir - ed

VI.
pp(con sordino) Harp.
pp
Fl.
pp
Cl.

VI.
pp
Tenn.
p

VI. F^\flat
Cl.

eye - lids close, And lit - tle limbs have sweet re - pose: And

poco ritard.
if they're good and quick - ly go to sleep,

poco ritard.

Più lento.

Then, from the starry sphere a - bove, The an - gels come with peace and love, And

Fl.
Cl.

p

send the children hap - py dreams While watch they keep!

Ob.
Cor. ingl.

Cl.

Then slum - - ber, slum - ber, chil - dren, slum - ber, For

VI.

mf *p* *mf* *p*

hap - py dreams are sent you thro' the hours you sleep!

Fl. Cl. Bass. Cello.

Hänsel (half asleep)

Gretel (ditto)

Sand-man was there! Let us first say our evening - pray - er! (They cover down and fold their hands.)

Hr. m. d.

L'istesso tempo.

Gretel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

L'istesso tempo.

Str. *pp*

guard - ing, Two my feet are guid - ing, Two are on my right hand, guard - ing, Two my feet are guid - ing, Two are on my

poco *cresd.*

sempre p

Two are on my left hand, Two who warmly cov - er, Two who o'er me

sempre p

right hand, Two are on my left hand, Two who warmly cov - er,

Fl.

pp subito

cresc.

hov - er, Two to whom tis giv - en To guide my steps to Hea -

poco rit.

Two who o'er me hov - - er, Two who guide my steps to Hea -

poco rit.

vi.

Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)

Tempo.

Wind.

pp

Vel.

poco ritard.

Red. *

Red. *

Red. *

Red. *

Red. *

(Complete darkness.)

Tempo.

95

(Here a bright light

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione.

Hr. Str.

staircase vanishing in perspective in the middle of the stage.)

Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

intervals, while it is getting gradually lighter. The angels place themselves, according to

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

VI. *p* Harp. Ten. *Red.*

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

VI. Fl. *p*

distribute themselves amongst the other couples so that the circle of the angels is completed.)

Vcl. *Red.*

mf *cresc.*

f

ff Tromb.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet marked '2 1'. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic development with a triplet marked '2 1'. The bass staff features a series of chords. A dynamic marking of *f* (forte) appears in the treble staff.

(Lastly the seventh couple comes

into the circle, and takes its place as "guardian angels" on each side of the children.)

Third system of musical notation. The treble staff has a more active melodic line with many sixteenth notes. The bass staff continues with a steady accompaniment of chords.

Fourth system of musical notation. The treble staff begins with the marking *espressivo* and *Hr.* (Harmonium). The bass staff has a dynamic marking of *p* (piano). The treble staff features a melodic line with a slur over the first two measures.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a dynamic marking of *cresc.* (crescendo). The treble staff has a slur over the first two measures.

Sixth system of musical notation. The treble staff features a melodic line with a slur over the first two measures. The bass staff has a dynamic marking of *ritard.* (ritardando). The system ends with a double bar line and a repeat sign.

(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.

This image shows a page of a musical score, likely for a symphony or opera. The score is written for multiple instruments and includes various musical notations and dynamics. The instruments listed include Trp. Tromb. (Trumpets and Trombones), Str. (Strings), Harp., Wind. (Winds), and Vel. (Violins). The score is divided into systems, each with a vocal line and an instrumental line. The dynamics range from *ff* (fortissimo) to *p* (piano). The tempo is marked "Tempo moderato." at the top. The score includes various musical notations such as notes, rests, and articulation marks. The page is numbered 5 at the bottom right.

espressivo

p *p*

W. (The whole stage is filled with an intense light.) *W.*

p *cresc.* *ff* *dimin.* *tr*

(Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

Wind.

p

Harp.

p

Hr.

Str.

p

p

Third Act. The Witch's House.

Animato. (♩ = 100)

This musical score is for the Third Act, 'The Witch's House'. It is marked 'Animato' with a tempo of 100 beats per minute. The score is written for a full orchestra and includes the following instruments and parts:

- Hr. (Horn):** Appears in the first system, playing a melodic line with dynamics *f* and *p*.
- Hb. (Harp):** Appears in the first system, playing a melodic line.
- Tr. (Trumpet):** Appears in the second system, playing a melodic line.
- Tromb. (Trombone):** Appears in the second system, playing a melodic line.
- Cl. (Clarinet):** Appears in the third system, playing a melodic line.
- Fl. (Flute):** Appears in the fifth system, playing a melodic line.
- Vl. (Violin):** Appears in the fifth system, playing a melodic line.

The score is written in 4/4 time and features a variety of musical notations, including dynamics (*f*, *p*), articulation marks, and slurs. The key signature is one flat (B-flat).

Fl. Hr.

mf *mf* *f* *dimin.*

Tr.

Vl. Hr. Vcl.

p *dolce*

p *cresc.* *espressivo* *dimin.*

Fl. Cl. Vl.

p *cresc.* *f* *f* *espressivo*

Hr.

dimin.

Fl. Hr. Vcl.

pp *più p* *dolce*

Accelerando assai.

[illegible]

poco a poco cresc.

sempre con Ped.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with a treble and bass staff. The vocal part is in the treble staff, with a key signature of one sharp (F#) and a common time signature. The melody is simple and catchy, with a repeating chorus. The lyrics are written below the vocal staff. The score is for a single system, showing the first few measures of the song.

Wind.

Allegro non troppo. ($\text{♩} = 80$)

Allegro non troppo. ($\text{♩} = 80$)

Wind.

mf

f

(The curtain rises.)

(The curtain rises.)

This musical score is for a piano accompaniment. It features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a piano (p) dynamic marking. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic foundation with chords and moving lines. There are two asterisks (*) placed below the bass staff, one at the beginning and one towards the end of the excerpt. The tempo is indicated by a 'moderato' marking. The score concludes with a double bar line.

Scene I.

103

(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a blue-bell over the sleeping children.)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *ff* (fortissimo) and *dim.* (diminuendo). The piano part features a harp (Harp.) and a violin (vi.) playing a melody of eighth notes. The vocal line for the Dew-Fairy enters with the lyrics "I'm up with ear-ly". The piano accompaniment continues with a melody of eighth notes, marked *p* (piano) and *pp* (pianissimo). The vocal line continues with the lyrics "dawn - ing, And know who loves the morn - ing, Who'll rise fresh as a dai - sy, Who'll sink in slumber". The piano accompaniment concludes with a final chord.

ff
Harp.
vi.
dim.
p
pp
Wind

Dew - Fairy.
I'm up with ear - ly
dawn - ing, And know who loves the morn - ing, Who'll
rise fresh as a dai - sy, Who'll sink in slumber

la - zy, ding! dong! ding!

dong! And with the golden light of day I chase the fa - ding

Hb.

p *espressivo*

night a - way, Fresh dew around me sha - - king, And hill and dale a -

Fl.

wa - - king; Then up, with all your pow - ers En - joy the morning

hours,— The scent of trees and flow-ers, Then up, ye sleep - ers a -

wa - - - ken! The ro-sy dawn is smi - -

ling, Then up, ye sleep - ers, a - wake, _____ a - -

(Hurries off singing. The children begin to stir.)

wake! _____

ritenuto

tr

più p

Un poco più lento.

Gretel (rubs her eyes, looks around her, and raises herself a little, whilst Hänsel turns over on the other side to go to sleep again.)

Where am I? Wa - king? Or do I dream?

pp
Str.
Ped.

How come I in the wood to lie?

espressivo
Cl.
p
p *espressivo*
Vl. Ten.

High in the

Vl. Solo

branch - es I hear a gentle twittering, Birds are be -

pp
Ped.

gin - ning to sing so sweet - ly; From ear - ly

tr *Fl.* *Hr.*

dawn they are all a - wake, And war - ble their morning hymn —

Fl. *vi.* *cel.* ** Vcl.*

— of grate - ful praise. Dear lit - tle sing - ers, lit - tle

Hb.

sing - ers, Good morn - ing!

2. *(turns to Hänsel)* *vi.* *cresc.* *f* *cel.*

Con moto moderato. (♩ = 112)

accelerando

See there, the sleepy la - zy - bones! Wait _____ now, I'll

p Str. *cresc.* - - - *f* Wind. *p*

*

wake him! Ti-re-li-re-li, it's getting late!

VI. Solo

Ti-re-li-re-li, it's getting late! The lark _____ his flight is

Fl. 3 Wind. *p*

wing - ing. On high _____ his matin sing - ing

p

Ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li,

cresc.

p

ti - ti - ti - ti-re-li-ti, ti-re-li-ti, ti-re-li, ti-re-li-re-li-re-

mf

li, ti-re-li-re-li-re - li-ti - ti - ti -

p *cresc.*

- ti - ti - ti!

Hänsel (suddenly jumps up with a start.)

Ki - ke-ri - ki! it's ear-ly yet! Ki - ke-ri -

f *p*

ki! it's ear-ly yet! Yes, the day is

dawn-ing, A - wake, for it is

Gretel, Ti - ti - ti - ti - ti-re-li-re-li-re-li,

morn-ing! Ki-ke-ri-ki! E-e-e-e-

ti-re-li-re-li-re-li, ti ti-re-li-re-li-re-li-ti, ti!

e! Ki-ke-ri-ki! E-e-e-e-

tr

Fl. *e!* Ki - ke-ri - ki!

Vl. *f* *dimin.*

Dr. *f*

pp *Str.*

Hänsel.

I feel so well,

Cl. *p*

Bass.

Ten.

Vel.

Gretel.

But

I know not why! I nev-er slept so well, no not I!

Hr.

Fl.

listen, Hans, here 'neath the tree A wondrous dream was sent to

Fl. *pp*

Harp.

Hr.

pp *Str.*

Hänsel (meditatively)

me! Real - ly! I too had a

pp Tromb. Vel. Red.

Gretel.

dream! I fan - cied I heard a

pp vi.

murm' - ring and rush - ing, As though the

Bass.

an - gels in Heav'n were sing - ing. Ro - sy

Cor. ingl. *pp* Fl.

clouds a - bove me were float - ing. Ho - vering and

cresc.

float - ing in the dis - tance a - way.

Cl.
Str.
Vcl.

Sud - den - all a - round a light was streaming, Rays of glo - ry from

Vi.
Hb.
Vl.
dolce

Hea - ven beam - ing, And a gol - den lad - der

Vi.
Cl.

saw I des - cend - ing, An - gels a - down it glid - ing,

Vi.
Hb.
Fl.
Vl.
mf

Such love - ly an - gels with shi - - ning gol - den wings.

f
dim.
p

Gretel (astonished)

Hänsel (interrupting her quickly)

And did you al-so be-hold all this?

Fourteen angels there must have been!

Harp. Ten.

Red.

Un poco ritardando.

Hänsel.

Truly, 'twas wondrous fair! And upward I saw them

Cl. ritard. dolce

Hr. espr.

dimin.

Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-trees is seen the Witch's House at the Ilsenstein, shining in the rays of the rising sun. A little distance off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence of gingerbread figures.)

Animato. (♩ = 60)

Gretel (holds Hänsel back in astonishment)

float. Stand still! Be still!

Vcl. 1 3 2 1 1 4

Hänsel (surprised)

Hea - ven, what won-drous place is

Ten. p

cresc.

(in the greatest excitement)

this,

As ne'er in all my

Vl.

Wind.

Wind.

*p**cresc.*

life

have I

seen!

(Both gaze at the house spellbound)

Wind.

dim.

Trp.

Hr.

poco rit.

Vl.

più p

Un poco più tranquillo.

Harp.
dolce

Hr.

Str.

*con molto espressione**mf*

Gretel (gradually regains her self-possession)

What o - dour de - li-cious, O

p

116

say, ____ do I dream? ____ A cot - tage all made of Hänsel.

Hb.

p dolce

Red.

*

cho - co - late cream. The roof is all cov - er'd with Turkish de - light, The
cot - tage all made of Turk - ish de -

win-dows with lus - tre of su - gar are white, And on all the ga - bles the
light, The win - dows with su - gar are white, On ga - bles the

fp *Hb.* *vi.* *fp*

Musical score for "The Raisins" featuring vocal parts and piano accompaniment. The score is in 3/4 time and consists of three systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The lyrics are: "rai-sins in-vite, And think! all a-round is a".

Musical score for "The Raisins" featuring vocal parts and piano accompaniment. The score is in 3/4 time and consists of three systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The lyrics are: "rai-sins in-vite, And think! all a-round is a".

gin - ger - bread hedge! —

gin - ger - bread hedge! —

cresc.

O ma - - - gie

O ma - - - gie

Wind.

f Hr.

p

cas - - tle, how nice you'd be to eat! — Where

cas - - tle, how nice you'd be to eat! — Where

Hb.

VI.

hides the prin - cess who en - joys so great a

hides the prin - cess who en - joys so great a

p

treat? Ah could she but vi - - sit our

treat? Ah could she but vi - - sit our

mf

lit - - tle cot - tage bare, She'd ask us to

lit - - tle cot - tage bare, She'd ask us to

cresc. *f* *vi.*

Red. *

din - ner her dain - - ties to share, She'd

din - ner her dain-ties to share, I'm sure she'd

tr *tr* *dimin.* *p*

ask us to din - - ner, us both

ask us to din - - ner, us both

cresc. *f* *dimin.*

Red. * *Red.* * *Red.* * *Red.* *

to din - ner there, to din - - ner
to din - ner there, to din - - ner

tr.
Hb. p
ped. *

there, to din - ner there!
there, to din - ner there!

VI.
p
ped.

dimin.
più p
*

Hänsel. (resolutely)
No sound I hear, No, nothing is stirring! Come, let's go in.

Harp. p
Harp.

Gretel (pulling him back, horrified)

Are you quite senseless? Hänsel, howe'er can you

side it!

Str. *p* *f* *p*

Hb. Cl.

make so bold? Who knows who may live there, in that lovely house?

poco rit.

Vl. *p* *dimin.* *poco rit.*

O Hb.

Hänsel. *a tempo*

look, — do look, — how the house seems to smile!

a tempo

p Hr. Fl. Bass.

(enthusiastically)

Ah! — the an - gels did our foot - steps be -

Trp. *p*

* *Ad.*

Gretel (reflectively.)

The an - gels? Yes, — it must be

guile! Fl.

dolce pp

*

so! Hänsel.

Yes, Gre - tel, the an - gels are beck' - - ning us

Hr. Hb.

p

Bass.

Hänsel.

in! Fl.

p

cresc.

espressivo

Più animato.

Gretel.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage! Come, let's nib-ble it like —

Più animato.

vi.

fp

like — two mice — per - se - ve - - ring!

two mice — per - se - ve - - ring!

Hb., Fl., Vl.

cresc. — — — *f*

(They hop along, hand in hand, towards the back of the stage; -

Trp.

ff

then stand still, -

Hr.

f *dim.* - - -

and then steal along cautiously on tip-toe to the house. After some hesi-

p *piu p*

Vel.

tation Hänsel breaks off a bit of cake from the right-hand corner.)

f

Scene III.

L'istesso tempo. (♩ = ♪.)

A voice from the house.

Nib-ble, nib-ble, mouse - kin, who's nib-bling at my house - kin?

Wind. *mf* Harp. *dimin.*

sf

Hänsel (starts, and in his fright lets the piece of cake fall.)

O, did you hear?

p *pp*

Gretel (somewhat timidly.)

The wind, the hea - - venly wind!

(ditto.)

The wind, the hea - - venly wind!

Str. *pp* Wind. Str. Hb. Bass.

Gretel (picks up the piece of cake and tastes it.)

Hänsel (looking longingly at Gretel.)

H'm! D'you like it?

Cl. Hb. Vcl. *pp*

Gretel (lets Hänsel bite it.)

Just taste and try it!

vi. *p.* *cresc.*

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.)

Hi! Hi! Hi!

fp

Hi! Hi! Hi!

p *cresc.* *f*

cake — most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

cake — most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

Hb. *p* Bass. *p*

eat such plum-cake! It's most de-

eat such plum-cake! Ah, O how good,

vi. *fp.* *fp.* *cresc.*

licious! How tas - ty! How sweet!

How sweet, Ah, how

Cl. *p.* *Hb.*

It's p'raps the house of a sweet - y-maker!

tas-ty! (calls out.) Hi! sweet-y-maker!

cresc. *f.*

Have a care! A

(He breaks a big piece of cake off the wall.)

lit - tle mouse your sweet - ies would share!

Fl. *fp*

Gretel.

The voice from the house. Hänsel. The

Nibble, nibble, mouse-kin, who's nibbling at my housekin? The

Wind.

fp Hr. *dimin.* *p*

wind, the wind, the hea - - venly wind!

wind, the wind, the hea - - venly wind!

VI. Fl. Cl.

Wind. Str. Vel.

(The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals warily up up

Gretel.

Wait, you gob - bling mousekin, Here comes the cat from the house - kin!

Cr. ingl.

p espressivo

Bass.

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns

Hänsel (taking another bite.)

Eat what you please,

and leave me in peace! *hb.*

his back to her.)

Poco a poco stringendo.

Gretel (snatches the piece from his hand.)

Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind.

Heaven-ly wind, I

Gretel (laughing.)

Ha ha ha ha ha ha ha ha ha ha

(laughing.)

take what I find!

Ha ha ha ha ha

p Str.

Allegro non assai.

ha! Hänsel (horror-struck.)

ha! Let go! Who are you?

The Witch (laughing shrilly.)

He he, he he, he he he he he!

Wind. Allegro non assai.

fp *cresc.* *fp*

Hänsel.

Let me go!

The Witch (drawing the children towards her.)

An - gels both! (And goo - sey-

gan - ders!) Wind. *f*

fp *fp* *fp*

2 1 3 1 4 4 1

Poco ritenuto.
(She caresses the children.)

gan - ders!) You've come to

Wind. *p espressivo*

fp

vi - sit me, that is sweet! You charm - ing

Più animato.

Hänsel (makes despairing efforts

chil - dren, so nice to eat! Who are you,

Tempo come prima.

to free himself.)

The Witch.

ug - ly one? Let me go! Now,

dar - ling, don't you give yourself airs! Dear heart,

what makes you say— such things?—

Wind *dimin.* - - -

Fl.

Vl.

mf

p

I am Ro-si-na Dain-ty-mouth, And dear-ly

dolce Vl.

Hr.

love my fel-low men. I'm art-less as a new - - born

sf

sf

child! That's why the chil - - dren to me are so dear,

Vl.

Fl.

p

Ten.

so dear, so dear, ah,

VI.

cresc.

(caresses Hänsel)

so che - arm - - - - - ing to

VI.

dimin. *p* *cresc.* *f*

Bass.

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

eat! Go, get you gone out of my sight! I hate, — I

VI.

Fl.

f

red.

The Witch. (laughing shrilly.)

loathe you quite! Ha ha, ha ha, ha ha ha ha ha!

Wind.

f *ff*

Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on, And you, my

vi. *fp* Wind. *fp* *cresc.* *fp*

Un poco più tranquillo.

lit - tle maid - en, I'm dot-ing on!

fp Cl. *p dolce* Ten. Bcl.

Come, lit-tle mou - sey, Come in-to my hou - sey!

Hb. Fl. Cl.

Come with me, my pre-cious, I'll give you sweetmeats de - li - cious!

(dolce)

Of chocola-te, tarts and marzipan You shall both eat all you can,

dolce

Str. Cl.

p

And wed-ding cake and straw-ber-ry ices, Blancmange and ev-ry-thing

Hb.

Fl.

p

Vcl.

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

Cl.

p

Vcl.

wait - ing, You'll both — find it quite cap-ti - va - - - - ting,

Hb.

Vl.

*cresc.**p espressivo*

Hänsel.

W
yes, quite cap-ti - va - - - ting! I won't come

p.
mf
dim.
f

Gretel.

H
You are quite too friend-ly! The Witch.
with you, hid-eous fright! See, see!

Hb. Bass.
Fl. Cl.
mf
f
dim.
p Ten.
(pizz.)

See, how sly! — Dear chil- dren, you real- ly may

Fl.
p Vcl.
Ten.

trust me in this, And living with me will be per- fect

Hb.
cresc.
p

bliss! Come, lit - tle mou-sey, Come in - to my hou - sey!

Cl.

p dolce

Gretel. *f.*
But say, what will you
Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vcl.

Gretel. The Witch.
with my bro-ther do? Well, well — I'll feed and fat-ten him up well,

Hb. Fl. Cl.

Ten. *p* *p* *mf*

espressivo Hr. Bass.

With ev' - ry sort of dainty de - li - cious, To make him tender and

Cr. ingl.

tas-ty. And if he's brave and patient too, And do-cile and o-

Fl. Hb. Cl. Ten. Hr.

be-dient like a sheep, Then, Hän-sel, I'll whisper it

Cringl. *cresc.* Fl. Hb. *pp* *dolcissimo* Hr.

you, I have a great treat in store

Cringl. *cresc.* Vl. Cl. *p* Hr. *cresc.*

Hänsel.

Then speak out loud, and whis-per for you! —

tr. Hr. *f* *ff*

not. The Witch. What is the great treat in store for me?

What?

dimin. *p* *Cl.* *Hb.* *Str.* *mf*

The Witch.

Yes, my dear children. hearing and sight

p *Fl.* *p* *Hr.*

Hänsel.

In this great pleasure will dis-appear quite! Eh? both my hearing and see-ing are good! You'd

p *Cl.* *Bcl.* *Vcl.* *p dolce* *Hb.* *Hr.*

(resolutely)

bet-ter take care you do me no harm! Gretel, trust not her flat-ter-ing words,

cresc. *f* *Vl.*

(He has in the meantime got out of the rope,
and runs with Gretel to the foreground.)

Come, sis-ter come, let's run a-way!

f *cresc.* *f* Ten. Vel.

(Here they are stopped by the Witch, who imperiously raises against them both
a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

Hold!

f *p* Trb.

(the stage becomes gradually darker.)

Ho-cus po-cus, witches' charm! Move not, as you

fp *p* *f* *p* Trb.

fear my arm! Back or forward do not try,

fp *p* *f*

Fixed you are by the e-vil eye!

p *fp*

Head on shoul-ders fixed aw-ry!

(Here the knob of her stick begins to glow with light.)

fp

Poco a poco più animato.

Hb.
p Cr. ingl.
Cl.

Ho - cus po-cus, now comes jo-cus: Children, watch the ma-gic

vi. Hb.

Più tranquillo.

(Fresh gestures: then she leads)

head, Eyes are star-ing, dull as lead! Now, you a - tom, off to bed!

cresc. *fp*

Hänsel, who is gazing fixedly at the illuminated head, into the stable, and shuts the lattice door upon him.)

Ho-cus po-cus, bo-nus jo-cus, ma-lus lo-cus, ho-cus po-cus! Bo-nus

Str.
p

dimin.

Hb. espressivo

Cr. ingl.
Cl.

(The stage gradually becomes lighter, whilst

jo-cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Fl.

Bass.
Cl.
Bcl.

Bcl.

Bass.

p

Dble B.

Dble B. Dr.

the light of the magic head diminishes.)

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

dimin.

pp

Dr.

Molto tranquillo.

The Witch (contentedly to Gretel, who still stands there motionless.)

Now Gre-tel, be o-be-dient and wise, While

Cr. ingl.

p

Hr.

Hän-sels growing fat and nice. Well feed him up, you'll see my

Hb.
Cr. ingl.

rea-son, And with sweet al-monds and with raisins sea-son. I'll go in -

Cl.
Hr.
Bass.
p

doors, the things to pre-pare, And you remain here where you

Hr.
p
sf
pp

(She grins as she holds up her finger warningly, and goes into the house.) Gretel (stiff and motionless.)
are! O. what a horrid

Vl.
Cl.
Vl.
pp
Ten.
Dr.
fp

Un poco più animato.

Hänsel (whispering hastily.)

witch she is! Gre-tel, sh! don't speak so loud! Be ve-ry

Wind. *p* *pp* Ten. *pp* Vl. *pp*

sharp, watch well and see What-ev-er she may do to me!

mf Vl. *mf*

Pre-tend to do all she com-mands — O there she's coming

p *mf* *p* *cresc.*

Più animato.

(The Witch comes out, satisfies herself that

back — sh! hush! Gretel is still standing motionless and then spreads before Hänsel almonds and raisins from a basket.)

f *pp* Hr. *p* Cl. *p* Fl. *p* Dr. *p*

Ten. *p* Vl. *p* Wind. *p* *cresc.*

Allegro.

Viol. I. *p* Wind. *p*

The Witch.

Now, lit - tle man,

come pri - thee en -

Vel. *p*

Molto ritenuto.

(Sticking a raisin into Hänsel's mouth)

joy yourself!

Eat, min-ion,

Fl. *p* VI. *p* m.s.

Più animato.

eat or die!

Here are cakes, O so nice!

Cl. VI. Hr. Trb. *p* cresc. Dble B.

(She turns to Gretel and disenchants her with a juniper branch.)

(♩ = ♩.)

Hocus pocus, elder-bush!

VI. Fl. *fp* -Ten. Hb. *p* Hr. (con sordino) *mf*

Allegro.

(Gretel moves again.)

Ri-gid bo-dy loosen, hush! Now up and move again.

Hr. Cl. Vl.

f *p*

bright and blithesome, limbs all be-come a-gain sup-ple and lithesome! Go my pop-pet,

Fl. Hb. Cl.

p

go my pet, You the ta-ble now shall set: Lit-tle knife, lit-tle fork,

Bass. Hb. Fl. Cl.

p *p*

lit-tle dish, lit-tle plate, Lit-tle ser-viette for my lit-tle mate!

p *p*

Now get ev' ry-thing rea-dy and nice, Or else — I shall

cresc. *f* Str.

(She threatens and titters. Gretel hurries off.)

lock you up too in a trice! He he he he he he!

f *dimin.*

Molto più lento.

(To Hänsel who pretends to be asleep.)

The fool is slumb'-ring, it does seem

Cr. ingl. Vcl. *p* *espressivo*

Bass.

queer How youth can sleep and have — no fear! Well, sleep a -

way, you sim - ple sheep, — Soon you will sleep your

last — long sleep!

Cl.
Hr.
Rel.

But first with Gre - tel I'll be - gin, Off

Hb.
p
Vel.

you, dear maid-en, I will dine; — You're so ten-der, plump and

VI.
Hb.
ritard.
p
dolce
cresc.

Allegro.

good, — Just the thing for witch-es' food! (She opens the oven door and sniffs in it, her face

Hb. Fl. *ff* *f* *p*

Dr.

lighted up by the deep red glare of the fire.)

cresc.

poco ritenuto

Wind. *ff* *dimin.*

The dough has risen, so we'll go on pre-par - ing.

p *f* *f* *3* *3*

Ten.

Hark, how the sticks in the fire are crackling!

Wind. *f* *p* *fp*

Str. *f* *f* *p* *fp*

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

The Witch (rubbing her hands with glee.)

Yes, Gre-tel mine, how well off you I'll dine!

See, see, O how sly!

When in the ov-en she's peep-ing, quick-ly be-hind her I'm creep-ing! One lit-tle push, bang

Goes the door, clang! Then soon will Gre-tel be

p *Cl.* *VI.*

Bass.

just done to a T! And when from the ov-en I take her she'll

Fl. *3* *VI.* *Fl.*

p *fp* *Hr.* *mf*

look like a cake from the bak-er! By mag-ic fire red chang'd in - to gin-ger-bread!

p *Hb.*

See, see how sly! He he, he he,

VI. *cresc.*

he he, he he, he he he he he!

più cresc.

L'istesso tempo. (♩ = ♪)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include piano (p) and forte (f). Triplet markings are present in both hands.

Second system of the musical score. It includes vocal lyrics: "Sc hop, hop, hop, gal-lop, lop, lop! My broom-stick, come do not lag!" and "Cl.". The piano accompaniment continues with eighth-note patterns. Dynamics include mezzo-forte (mf) and forte (f). Triplet markings are present.

Third system of the musical score. It includes vocal lyrics: "(She rides excitedly round on the broomstick.)" and "At dawn of day I ride a-way, Am". The piano accompaniment continues with eighth-note patterns. Dynamics include mezzo-forte (mf). Triplet markings are present.

Fourth system of the musical score. It includes vocal lyrics: "(She rides again; Gretel meanwhile is watching at the window.)" and "here and there and ev'-ry-where!". The piano accompaniment continues with eighth-note patterns. Dynamics include piano (p). Triplet markings are present.

Fifth system of the musical score. It includes vocal lyrics: "At mid-night hour, when none can know, to join the witch-es' dance I go!". The piano accompaniment continues with eighth-note patterns. Dynamics include fortissimo (fp) and piano (p). Triplet markings are present.

cresc. -

f

And three and four Are witch - es' lore, And

Cl. *p*

five and six Are witch - es' tricks, And nine is one, And

Hb.

ten is none, And seven is nil, Or what she will!

cresc. -

And thus they ride till dawn of day!

mf *p cresc. -*

(Hopping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

First system of the musical score. The piano part consists of two staves with a key signature of two flats and a 3/4 time signature. The tempo is marked *ff*. The violin part enters in the second measure with a triplet of eighth notes, marked *p* and *Wind.*

Second system of the musical score. The piano part continues with a key signature change to one flat. The violin part continues with a triplet of eighth notes, marked *mf*. The woodwind part enters with a triplet of eighth notes, marked *sp* and *Trb.*

Third system of the musical score. The piano part continues with a key signature change to one flat. The violin part continues with a triplet of eighth notes, marked *sp* and *cresc.* The woodwind part continues with a triplet of eighth notes, marked *f*.

Fourth system of the musical score. The piano part continues with a key signature change to one flat. The violin part continues with a triplet of eighth notes, marked *ff*. The woodwind part continues with a triplet of eighth notes, marked *ff*.

Fifth system of the musical score. The piano part continues with a key signature change to one flat. The violin part continues with a triplet of eighth notes, marked *ff*. The woodwind part continues with a triplet of eighth notes, marked *ff*. The system concludes with the text "Prr! broomstick, hi!" and a key signature change to one flat.

(She hobbles back to the stable and tickles
Hänsel with a birch-twig till he awakes.)

The Witch.

Up, awake, my mankin young; Comes how to

L'istesso tempo.

Trp.

f

f

(Hänsel puts his
tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

mf

Hb.

p dolce

p

(ditto again)

(♩. = ♩)

Dainty mor-sel!

Fl.

Hb.

Cl.

p

Lit - tle tooth - some man - kin come,

Now let me see your thumb!

vl.

Fl.

Ten.
cresc.

f

(Hänsel pokes out a small bone.)

Ge - - mi - ni!

Hb.

Bass.

VI.

p Str.

ho!

O how scraggy, how lean!

p

Ur - chin, you're a scraggy one, As bad

p Str.

cresc.

as a ske-le-ton!

Str. *p*

mf

f Hr.

(pizz.)

The Witch (calls.)

Mai-den! Gre-tel!

Hb.

p

Fl.

p

Cl.

p

Cr. ingl.

Bass.

The Witch.

Bring some raisins and almonds sweet, Hansel wants some more to

Fl.

cresc. -

(Gretel runs into the house, and returns immediately with a basket full of almonds and

eat! -

VI.

p

Hr.

cresc.

raisins.)

Gretel.

(Whilst the Witch is

Hb.

Here are the almonds!

Bass.

f.

dimin.

p

Vel.

feeding Hansel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.)

Gretel (softly).

Ho-cus pocus, el-der-bush,

VI.

dim.

pp

(pizz.)

Hb.

pp

The Witch (turning suddenly round.)

Ri-gid bo-dy loosen, hush!

What were you saying, little goose?

VI.

pp

Cl.

Gretel (confusedly) The Witch. Gretel (louder.)

On - ly — much good may it do to Hans! Eh? Much good may it do to Hans!

Fl. *p espressivo* *cresc.*

Hb.

Ad. *

The Witch. (sticks a raisin into Gretel's mouth.)

Hehehe! my little Miss, I'll stop your mouth with this!

Fl. Hb. *dimin. p Ten.*

Eat, mi - nion, eat or die, Here are cakes, O so

Hb. Cl. *p espressivo*

(She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

nice!

p

Ad. *

Hänsel (softly opening the stable door)

The Witch (looking greedily at Gretel)

Sis - ter, dear, — O be-ware! — She makes my mouth wa-ter,

Bass. Fl. Cl. Wind.

Cl. Bcl. Bass.

Vcl.

This pretty little daughter! Come, Gretel mine! sugar-maiden mine!

Cr. ingl. Fl.

Bass. Hr.

(Gretel comes towards her.)

Peep in the oven, be steady, See if the gingerbread's ready!

Vl. Fl. Vl.

mfpp Str. pp Ten. Bass.

Care-ful-ly look, pet, Whe-ther it's cooked yet, But if it wants more

Cr. ingl. Vl.

p p

(Gretel hesitates.)

Hänsel (slipping out of the stable)

Shut quick the door! Sis - ter dear, —

Fl. 3. *p* Vl. 3. *p* Fl. 3. *p* Hb. *f* Fl. *p* Cl. *p* Bass. *p*

Gretel (making herself out very awkward)

Have a care! — I don't un-derstand what I have to do!

Vl. *p* *espressivo*

The Witch.

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

Hb. *p* Fl. 3. *p* Vl. *mf* Vcl. *mf* Hr. *p*

Hänsel (pulling Gretel back by her frock.)

Gretel (shyly.)

Sis - ter dear, Now take care! I'm such a goose, don't un-derstand!

Hr. *f* Bass. *f* *fp* *p dolce* Ten. *p*

You'll have to show me How — to stand on tip - toe! **Furioso.**

Cl. *pp* Hr. *dimin.* Wind.

Ten.

The Witch (makes a movement of impatience.) (She begins creeping up to the

Do as I say, It's merely play!

vi. Hr. > Trb. Bass.

f *mf* *mf*

oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Cl. Ten. *cresc.* *f* *cresc.*

Gretel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You, —

Hänsel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You, —

ff *f* *p* *f* *p* *f* *p*

— not Gretel, then will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms.)

— not Gretel, then will be Just done to a T!

p *cresc.*

The Witch Valse.

Un poco meno mosso. (♩ = ♪)

Hur - rah! Now sing the

Un poco meno mosso. (♩ = ♪) Hur - rah! Now sing the

ff (*pesante*) *f* *p*

witch is dead, Real - ly dead, No more to dread! Hur - rah!

witch is dead, Real - ly dead, No more to dread! Hur - rah!

Fl. *fp*

Now sing the witch is still, Death - ly still, We — can eat our fill! Now all the

Now sing the witch is still, Death - ly still, We — can eat our fill! Now all the

mf *p*

spell is o'er, Real - ly o'er, We fear no more! Yes let us
 spell is o'er, Real - ly o'er, We fear no more! Yes let us *a tempo*

mf *p* *mf*

other's hands.)
 hap - py be, Dancing so mer - ri - ly; Now the old witch is gone, We'll have no end of fun!
 hap - py be, Dancing so mer - ri - ly; Now the old witch is gone, We'll have no end of fun!

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -
 Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -

cresc. *f*

rah! Hur - rah!
 rah! Hur - rah!

ff

(They take each other round the waist and waltz)

together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

The first system of the musical score consists of two staves. The upper staff is for the piano, with a treble clef and a key signature of one flat (B-flat). It begins with a series of chords and then moves into a melodic line with eighth notes. The lower staff is for the violin, with a treble clef and a key signature of one flat. It plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) appears in the middle of the system.

The second system of the musical score consists of two staves. The upper staff is for the horn (Hb.) and English horn (Cr. ingl.), with a treble clef and a key signature of one flat. It features a melodic line with eighth notes. The lower staff is for the violin (Vcl.), with a treble clef and a key signature of one flat. It plays a rhythmic accompaniment of eighth notes. A dynamic marking of *fp* *espressivo* (for piano, expressive) appears in the middle of the system.

The third system of the musical score consists of two staves. The upper staff is for the violin (Vl.), with a treble clef and a key signature of one flat. It features a melodic line with eighth notes. The lower staff is for the piano, with a treble clef and a key signature of one flat. It plays a rhythmic accompaniment of eighth notes.

(When they get there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after Vel.

The fourth system of the musical score consists of two staves. The upper staff is for the piano, with a treble clef and a key signature of one flat. It features a melodic line with eighth notes. The lower staff is for the drum (Dr.), with a bass clef and a key signature of one flat. It plays a rhythmic accompaniment of eighth notes. A dynamic marking of *dolce* (dolce) appears in the middle of the system.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

The fifth system of the musical score consists of two staves. The upper staff is for the violin (Vl.), with a treble clef and a key signature of one flat. It features a melodic line with eighth notes. The lower staff is for the piano, with a treble clef and a key signature of one flat. It plays a rhythmic accompaniment of eighth notes. A dynamic marking of *dolce* (dolce) appears in the middle of the system.

sweetmeats into Gretel's outstretched apron.)

Musical score for the first system. The Tenor voice part (labeled "Ten.") begins with a half note G4, followed by a half note F#4, and then a half note E4. The Harp accompaniment (labeled "Hb.") starts with a half note G4, followed by a half note F#4, and then a half note E4. The key signature is one flat (B-flat), and the time signature is 2/4. The dynamics are marked *p* (piano).

Musical score for the second system. The Violin part (labeled "Vl.") begins with a half note G4, followed by a half note F#4, and then a half note E4. The Harp accompaniment continues with a half note G4, followed by a half note F#4, and then a half note E4. The key signature is one flat (B-flat), and the time signature is 2/4. The dynamics are marked *p* (piano).

Musical score for the third system. The Violin part (labeled "Vl.") begins with a half note G4, followed by a half note F#4, and then a half note E4. The Harp accompaniment continues with a half note G4, followed by a half note F#4, and then a half note E4. The key signature is one flat (B-flat), and the time signature is 2/4. The dynamics are marked *cresc.* (crescendo).

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

Musical score for the fourth system. The Violin part (labeled "Vl.") begins with a half note G4, followed by a half note F#4, and then a half note E4. The Harp accompaniment continues with a half note G4, followed by a half note F#4, and then a half note E4. The key signature is one flat (B-flat), and the time signature is 2/4. The dynamics are marked *cresc.* (crescendo).

the oven falls thundering into bits.)

Musical score for the fifth system. The Violin part (labeled "Vl.") begins with a half note G4, followed by a half note F#4, and then a half note E4. The Harp accompaniment continues with a half note G4, followed by a half note F#4, and then a half note E4. The key signature is one flat (B-flat), and the time signature is 2/4. The dynamics are marked *ff* (fortissimo).

dimin.

(Hänsel and Gretel, who in their terror let their sweetmeats all

Vcl. *p*

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

Hr. *pp* (con sordino)

Dr.

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Bass.

Gretel. (spoken) There, see those little children dear,
Hänsel. I wonder how they all came here!

più p 1 *pp*

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.

Altos (Boys)

We're

pp

We're

Molto tranquillo. (♩ = 80)

vl.

Str. (con sordino)

pp

and with closed eyes as the cake figures were before.)

saved,

we're freed

for e

ver - more!

saved,

we're freed

for e

ver - more!

Hb.

Hr.

Gretel.

Your eyes are shut, pray who are you? You're sleep - ing, and

Ten.

Wind. *Ad.** *Ad.* *

yet you're singing too!

sempre pp
touch us, we

sempre pp
touch us, we

pp

Red. * Red. *

Hänsel (embarrassed.)

O touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

m.s. *m.s.*

Red.

Gretel.

Yes, let me stroke this in - nocent face!

me, I dare not try!

* Red. * Red. * Red. *

p
O touch me too, O touch me too, that
p
O touch me too, O touch me too, that
cresc.
Ped. * Ped. *

I al - so may a - wake!
I al - so may a - wake!
pp
Ped.

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)

Poco a poco accelerando sin' al -

cresc.
* Ped. *

Hänsel.

Ho-cus po-cus el - derbush! Ri - gid bo - dy loosen, hush!
mf *più cresc.*

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single.

We thank,

we

Single.

We thank,

we thank — you

Tempo vivace. ($\text{♩} = 80$)

Cl.

Hr.

f

All.

(The children close in a circle round H. and G.)

thank — you both!

The spell is broke and we are free, We'll

All.

both!

The spell is broke and we are free, We'll

*f**ff*

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

hands to - ge - ther while we sing! _____ Then

hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

mf

sing and spring, then dance and sing, That through the wood our song of praise may

cakes and all good things we bring, That through the wood our song of praise may

cresc. - *f*

p *cresc.* - sound, and e - - cho re - peat it all a - round! _____

p *cresc.* - sound, and e - - cho re - peat it all a - round; all a - round! _____

p *cresc.* - *ff*

Hänsel.

(drawing back.) The

(drawing back.) We thank!

We thank!

Hb.

dimin.

Hr.

Bass.

Ten.

p

an - - - gels whis - pered in dreams to us in si - lent night

(Four Gingerbread Children at a time surround Hänsel and Gretel, and bow gracefully to them.)

p *espressivo*

Vol.

ped. * *ped.* * *ped.* * *ped.* *

Vl.

Gretel.

Ye an - - gels,

What this happy, happy day has brought to light. — Ye an - - gels,

Single. *p*

Praise — and thanks! —

Single. *p*

We

F1.

Vl.

sempre ped.

who have watched o'er our steps and led them right, You we praise and

who have watched o'er our steps and led them right, _____ We

Single.
We thank you both —

thank you both for all our joy and won-drous de - light!

thank for all our joy and won - drous de - light, _____

praise — and thank, — we praise and thank — for all our

— for all our joy — and won - drous de - light, — for all our

We thank you both — for all our won - drous de - light! We

for all our de-light!

joy and won-drous de-light!

joy and won-drous de-light!

thank you both for our de-light!

All. We'll thank you

We'll thank you

(They all press round Hänsel and Gretel to shake hands with them.)

all our life!

all our life!

We'll thank you all our life!

Gretel.

We thank you now, Hänsel.

We thank you now,

thank you all our life!

We thank you both, we

We'll thank you all our life!

We thank,

thank you now, We thank for our de - light!

We thank you now, We thank for our de - light!

We thank you both, We thank you all our life!

We thank you all our life!

We thank you all our life! We

seen - do

f

sp

Hr.

Ten.

Tea. *

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de - light, for

vi.

p

Tea. *

*poco**ritard.*

thank, — we thank for our — de — —
 praise — and thank you now for our — de — —
 all — our joy and for all our — de — —
 all our joy and our de - light, for all — our de -

poco *ritard.*

Un poco ritenuto.

light! —
 light! —
 light! —
 light! —

off SR. Father (behind the scene.)
 Tra la la la, tra la la la, Were our children on - ly here!

Mo-ther take heart they can't be far.

Un poco ritenuto.

Wind.

Wind.

(The Father appears in the background with the Mother, and stops when he
(half spoken)

F. appears between 1st & 2nd drop. Why look here they are

Tra la la la, tra la la la la, Ha! Why they're really there!

dimin. *p* *Vivo.* *mf*

*Rush through trees
Down stage*
sees the children.)

Father comes down stage about 8. R
Last Scene.
Hänsel (running towards them.)

Allegro molto. (♩=120)

Fa - ther! Mo - ther!

Hr. *p* *mf*

Gretel. (the same.) Mother. *Proper Fear.* Father.

Fa - ther! Mo - ther! Chil - dren dear! O

p *mf* *cre*

New - er's glad in his wife

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

scen *do* *ff*

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco

sempre ff

ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All.

Meno mosso. (♩ = 104)

ff

8

Ha!

middle of the stage.)

f dimin.

Father.

Chil - dren, see the won - der wrought, How the witch her - self was caught,

p

Un - a - ware, In the snare Laid for you with cun - ning

cresc.

Fl.

All the rest.

See, O see the won - der wrought, How the witch her - self was caught,

rare! *vi.* *sp*

Un - a - ware In the snare Laid for us with cun - - ning

cresc.

(The two boys drag the Witch into the cottage.)

Such is Heaven's chastisement, E - vil works will have an end.

rare! *Cl.* *Fl.* *Bass.*

Poco a poco più allargando.

When past bearing is our grief, God the Lord will send us sure re - lief Yes,

our God *sure -* *vi. riten.* *Wind.* *p Str.* *vi. riten.*

Take up our God Lord

*K
M
F*

When past bearing is our grief, ~~God the Lord~~ will send _____ re -

p *Wind.* *pp* *Vd.*

Maestoso.

Gretel.

Più allargando.

molto cresc.

When past bear-ing is our grief, God the Lord will

Hansel.

When past bear-ing is our grief, God the Lord will

Mother.

When past bear-ing is our grief, God the Lord will

Father.

When past bear-ing is our grief, God the Lord will

our God *cresc.*

When past bear-ing is our grief, God the Lord will

When past bear-ing is our grief, God the Lord will

Maestoso.

Più allargando.

p *cresc.*

ff **Molto vivace. ($\text{♩} = 120$)**

send _____ re-lief!

ff send _____ re-lief!

ff send _____ re-lief! (Whilst the children dance in a joyous circle round the group, the curtain falls.)

ff send re - - - lief!

ff send _____ re-lief!

ff send _____ re-lief!

[illegible]

The End.

$\frac{F}{X} \times \frac{F}{X} = \frac{F^2}{X^2}$ H G H. 3rd Dist F H A. T



